





Mary Cowden = Clarke

From a photograph by a friend in England

Henry Gordon = Clarke

From a photograph by a friend in England.

Shakespeare Proverbs

or the

Wise Saws

Of our Wisest Poet Collected into a
Modern Instance

By

Mary Cowden-Clarke

Edited with Introduction and Notes by
William J. Rolfe

Have at you with a proverb!

Comedy of Errors

G. P. Putnam's Sons
New York and London
The Knickerbocker Press
1908

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(For Introduction, Additional Proverbs, and Notes)

The Knickerbocker Press, New York

In Memoriam
Mary Cowden-Clarke

THE EDITOR'S PREFACE

THIS little book was first published in 1847, when I happened to see a copy of it among some young friends at a summer hotel. Some years afterward, I tried to get a copy of it, to replace one that had disappeared from my library; but though an edition of the book, printed in England, was brought out here in 1847 by Wiley & Putnam (New York) it was already out of print on both sides of the Atlantic. Later I became acquainted with Mrs. Cowden-Clarke, and in 1890 (in a notice in *The Critic* of the *Shakespeare Key*, compiled by her and

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her husband) I referred to the *Proverbs* and my early interest in it, and added that it ought to be reprinted. I also wrote to her, suggesting that a new edition might include additions from Shakespeare's *Poems*, from which she had not drawn in the original selection. The idea pleased her, and she at once gave me permission to edit the book with the proposed additions whenever I might find it convenient to do so. The book was then so scarce that the only copy she could send me was one she had given in 1847 to a friend, who was then (1890) dead, but whose family consented to return it to the donor.

At that time I was too busy with other work to take up this labour of love; and other tasks, including the complete remaking of my edition of

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Shakespeare, have kept me very busy until a few months ago, when I wrote to Messrs. Putnam, offering to prepare a new edition of the *Proverbs* if they would publish it. This they promptly consented to do, and the present volume is the result.

I may add that the first American edition, mentioned above, was published through the influence of Mr. G. P. Putnam, then of the firm of Wiley & Putnam, who also brought out the first American edition of Mrs. Cowden-Clarke's *Girlhood of Shakespeare's Heroines*, the first fifteen tales being issued serially here as they appeared in London (1850-52) before being collected into volumes.

In the original edition of the present book no references were given to the plays from which the "proverbs"

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were taken. These have now been inserted; and to the few explanatory "notes" referred to in the original preface (seven in all) I have added some of my own that I thought likely to be useful, not only to the younger readers but also to such of their elders as may not be critical students of Shakespeare. As Mrs. Cowden-Clarke reminds us in one of her notes, it is sometimes necessary, in order to understand a passage separated from the context, to know who says it, or to whom, or when or how he says it. Good critics, indeed, though they had the context to guide them, have often erred in ascribing to Shakespeare himself opinions and sentiments that are in no sense his own, but merely those of the persons into whose mouth he puts them.

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In the quotations from the *Poems* I have endeavoured to follow the plan of my predecessor. In some cases I have given passages of five or six lines or more, as she occasionally does, instead of picking out a single "proverb," or more than one, from it. In the poems oftener than in the plays a passage of half a dozen lines forms a cluster of as many one-line pithy expressions, figurative or other, of the same idea. In other instances, the single line or couplet to which the quotation might be restricted is aptly enforced or illustrated by the lines that follow. The reader can clip or chop up such passages at his discretion.

W. J. R.

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INTRODUCTION

BY W. J. ROLFE

I. MARY COWDEN-CLARKE

MARY VICTORIA, eldest of the eleven children of Vincent Novello, was born in London, June 22, 1809, and died at the Villa Novello in Genoa, January 12, 1898.

One might carelessly assume that she was named for Queen Victoria, but that august lady was not born until ten years later. In *My Long Life* (published late in 1896) Mrs. Cowden-Clarke tells us that she got her second

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name from her godfather, the Rev. William Victor Fryer of the Portuguese Embassy Chapel, where her father was organist for twenty-six years.

Vincent Novello's house in Oxford Road was the resort of many eminent literary men and artists. The evening parties there seem to have been delightfully informal, and his daughter (in the book just mentioned, to which I am indebted for much of my material in this sketch of her life) tells us that "the supper refectation was of the simplest." She adds: "Elia's 'Chapter on Ears' eloquently records the 'friendly supper-tray' and draught of 'true Lutheran beer' which succeeded to the feasts of music provided by the host's playing on the small but fine-toned chamber organ which oc-

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cupied one end of the graceful drawing-room."

Besides Charles and Mary Lamb, Leigh Hunt and John Keats were often present:

"My enthusiasm—child as I was [she could not have been more than ten years old]—for these distinguished visitors was curiously strong. I can remember once creeping round to where Leigh Hunt's hand rested on the back of the sofa upon which he sat, and giving it a great kiss—because I heard he was a *poet*. And I have even now full recollection of the reverent look with which I regarded John Keats, as he leaned against the side of the organ, listening with rapt attention to my father's music. Keats's favourite position—one foot raised on the other knee—still remains imprinted on my mem-

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ory, as also does the last time I saw him, half-reclining on some chairs that formed a couch for him when he was staying at Leigh Hunt's house just before leaving England for Italy. Another poet reminiscence I have—of jumping up to peer over the parlour window-blind to have a peep at Shelley, who I had heard was leaving, after a visit he had just paid to my father up-stairs. Well was I rewarded, for, as he passed before our house, he gave a glance up at it, and I beheld his seraph-like face, with its blue eyes, and aureoled by its golden hair."

Later Mary Lamb offered to give the girl lessons in Latin and in reading English verse. "Her reading of poetry," her pupil says, "was beautifully natural and unaffected; so that her mode of beginning Milton's *Paradise*

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Lost still remains on my mind's ear." Miss Lamb appears to have had an ear for music, which her brother honestly confessed to lacking. It may not be generally known that his *Free Thoughts on Some Eminent Composers* was written in Vincent Novello's album, and he alludes to his musical friends in the closing lines:

"Of Doctor Pepusch old Queen Dido
Knows just as much, God knows, as I do.
I would not go four miles to visit
Sebastian Bach—or *Batch*—which is it?
No more I would for Bononcini.
As for Novello, and Rossini,
I shall not say a word to grieve 'em,
Because they're living. So I leave 'em."

Beneath, on the same page, Mary Lamb wrote these lines, which are not so familiar:

"The reason why my brother's so severe,
Vincentio, is—my brother has no *ear*!"

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And Caridori her mellifluous throat
Might stretch in vain to make him learn
a note.

Of common tunes he knows not anything,
Nor 'Rule Britannia' from 'God save the
King.'

He rail at Handel! He the gamut quiz!
I'll lay my life he knows not what it is.
His spite at music is a pretty whim—
He loves it not, because it loves not him."

In Mrs. Cowden-Clarke's account of her visit to the Lambs after her marriage in 1828, she tells many capital stories of Charles's love of fun and his practical jokes, which often involved most preposterous mendacity. She says: "I have often heard him say that he never stammered when he told a lie." His "hospitality" was characteristically shown one day "by his starting up from dinner, hastening to the front garden gate, and opening it for a donkey that he saw standing

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there and looking, as Lamb said, as if it wanted to come in and munch some of the grass growing so plentifully behind the railing."

After Shelley's death his widow came back to England and was a frequent visitor at the Novello house:

"It was while we lived at Shackwell that my father and mother received letters from Leigh Hunt (who was then in Italy), introducing the widowed Mrs. Shelley and Mrs. Williams, who were returning to England after their terrible bereavement. He described Mrs. Wollstonecraft's daughter as 'inclining, like a wise and kind being, to receive all the consolation which the good and kind can give her'; adding: 'She is as quiet as a mouse, and will drink in as much Mozart and Passiello as you choose to afford her.'"

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Accordingly, many were the occasions when delicious hours of music and quiet but animated and interesting talk were planned for the two beautiful young women, able and willing to enjoy such 'delights,' and choosing not unwisely to 'interpose them oft.'"

Mrs. Cowden-Clarke gives us not a few interesting reminiscences of the famous composers and musicians whom she met at her father's house and elsewhere. She was present at the first performance of Carl Maria Weber's opera of *Oberon*, when he himself conducted the orchestra. The following account of a memorable musical evening is worth quoting:

"It was just after Malibran's marriage with De Beriot, and they both came to a party at our house. De Beriot played in a stringed quartet by

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Haydn, his tone being the loveliest I ever heard on the violin—not excepting that of Paganini, who certainly was a marvellous executant. Then Malibran gave, in generously lavish succession, Mozart's 'Non più di fiori,' with Willman's obligato accompaniment on the corno di bassetto; a 'Sancta Maria' of her host's composition (which she sang at sight with consummate effect and expression); a tenderly graceful air, 'Ah, rien n'est doux comme la voix qui dit je t'aime'; and lastly a spirited mariner's song, with a sailorly burden, chiming with their rope-hauling. In these two latter she accompanied herself; and when she had concluded, amid a rave of admiring plaudits from all present, she ran up to one of the heartiest among the applauding guests—Felix Men-

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delssohn—and said in her own winning and playful manner (which a touch of foreign speech and accent made only the more enchanting),—
‘Now, Mr. Mendelssohn, I never do nothing for nothing; you must play for me now I have sung for you.’ He, ‘nothing loath,’ let her lead him to the piano, where he dashed into a wonderfully impulsive extempore—masterly, musician-like, full of gusto. In this marvellous improvisation he introduced the several pieces Malibran had just sung, working them in with admirable skill one after the other, and finally in combination, the four subjects blended together in elaborate counterpoint. When Mendelssohn had finished playing, my father turned to a friend near him and said, ‘He has done some things that seem to me to

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be impossible, even after I have heard them done.' . . . My father was so enchanted with this young musician's genius that one of his friends said to him, 'Novello, you'll spoil that young man.' The reply was, 'He's too genuinely good to be spoiled.'"

Later she heard Mendelssohn play on the organ in St. Paul's, and on another occasion she had the rare pleasure of hearing him sing at a morning rehearsal in Düsseldorf, "when he wanted to give the artist who was to sing the song in the evening a precise idea of how he wished a particular passage to be rendered." His voice was "small" but expressive.

Of the great actors and actresses of the day there are also many reminiscences and anecdotes—Edmund Kean, Munden, Liston, the elder Mathews,

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Miss Kelly, Mrs. Davenport, Charles and Fanny Kemble, and others. Mrs. Cowden-Clarke was present at many "first nights," including several of Douglas Jerrold's plays; and she saw the author himself in the principal character of *The Painter of Ghent*, which he took for the first few nights. She also saw Liston's first appearance in *Paul Pry*, one of his greatest "hits." She was at the Olympic "when Madame Vestris appeared as Orpheus, clad in the smallest amount of clothing I had ever *then* seen worn upon the stage." This celebrated *danseuse* seems to have been the Trilby of the time. "In a shop window in Oxford Street there used to be seen a sandal of Madame Vestris's, her foot being renowned for its small size and great beauty."

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These evenings at the theatre brought our author into frequent companionship with Hazlitt, who was then dramatic critic for *The Times*. She adds: "At the theatre we frequently beheld Godwin, with his eyes fixed upon the stage, his arms folded across his chest, while his glistening bald head—which somebody had said was entirely without the organ of veneration—made him conspicuous even at a distance; and similarly beheld was Horace Smith, whose profile bore a remarkable resemblance to that of Socrates, as known to us through traditional delineation."

Coleridge she saw but once, while he was with the Colmans at Highgate. Her husband, who was acquainted with Mr. Colman, took her there on a call. "When I was introduced to him

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as Vincent Novello's eldest daughter, Coleridge was struck by my father's name, knowing it to be that of a musician, and forthwith plunged into a fervid and eloquent praise of music, branching into explanation of an idea he had that the creation of the universe must have been accompanied by a grand prevailing harmony of spheral music."

Among other noted persons whom Mrs. Cowden-Clarke met, were Edwin and Charles Landseer, Owen Jones, Samuel Lover, Noel Humphreys, William Jordan, Mrs. Gaskell, Richard Cobden, and some Americans—"serene-spirited Emerson," Prof. F. J. Child, Celia Thaxter, Mrs. J. T. Fields, Miss Sarah Orne Jewett, and others, to say nothing of scores of authors, editors, and critics whom she knew

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by correspondence, though never seeing them face to face.

Her literary career began at seventeen, when she sent an article anonymously to Hone's *Table Book*, which was promptly accepted. The record of her *Long Life* was published seventy years later. Is there any parallel to this in English or any other literature? There may be, but I cannot at the moment recall an instance. Tennyson published his first poems in 1827, and continued to bring out books until his death in 1892, but that period falls five years short of this.

Mrs. Cowden-Clarke refers briefly and modestly in her book to her *magnum opus*, the *Concordance to Shakespeare*, to which she gave sixteen years of continuous labour, and which, after half a century of service to students

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of the dramatist, was but recently superseded by a new work on the same general lines. The stupendous undertaking was begun when she was barely twenty, just a year after her marriage. Her *Girlhood of Shakespeare's Heroines*, which has been several times reprinted, is a classic for the young folk, like the *Lambs' Tales*. The *Shakespeare Key*, compiled in partnership with her husband, an octavo volume of more than 800 pages, that involved hardly less patient labour than the *Concordance*, is less known to teachers and students than it ought to be. The fully annotated edition of Shakespeare, in which also her husband had a share, is one of the best of the "standard" editions; but this too is comparatively unknown to some good scholars. After I had

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quoted it freely in my first edition, one of the most eminent of English Shakespearian critics wrote to me to inquire who was the "Clarke" to whom I gave credit for so many admirable comments. The list of Mrs. Cowden-Clarke's works in the English edition of *My Long Life* (omitted in the American reprint) fills nearly three pages. She justly felt an honest pride in being "the first (and as yet, only) woman editor of our great poet."

The lady, moreover, distinguished herself in amateur theatricals. After playing Mrs. Malaprop in *The Rivals* in 1847 and 1848, she was invited by Dickens to join his well-known company in their performances at the Haymarket in London and later at Manchester, Liverpool, Birmingham, and Glasgow. She played Dame

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Quickly in the *Merry Wives*, Tib in Ben Jonson's *Every Man in his Humour*, Mrs. Hilary in Kenny's *Love, Law, and Physic*, and other characters. She played Mrs. Malaprop again when seventy-two years old.

I had known Mrs. Cowden-Clarke by correspondence for more than twenty years, but never had the pleasure of meeting her until September, 1896. She had often written to me about her plans for summer travel, and a few years earlier I missed seeing her in Lugano only by the delay in getting a letter informing me that she was to be there. I passed through the town without suspecting that she was a few rods away at another hotel. In 1896, learning that she was staying at Lucerne, I wrote her that I expected to

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be there on the 1st or 2d of September. I received a reply at Venice that she should remain at Lucerne until the 5th of that month, and I found another note from her to the same effect on my arrival at the Hôtel de Lucerne. When I called with my wife at her hotel the next afternoon, the *portier* assured me that there were no such persons as Mrs. Cowden-Clarke and Miss Sabilla Novello (her youngest sister) staying there. I insisted that they *were* in the house, and finally said, "We will wait in the *salon*, and do you hunt them up." On entering the room we found both ladies sitting there. After we had been chatting half an hour or so, the *portier* came in and said to me, "The ladies are certainly not at this hotel." "Why, here we are, John!" (if that was the

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name) exclaimed Miss Novello. The bewilderment of the man, who knew them well by sight (they had been in the house several weeks) but not by name, can be imagined. If I had not been absolutely certain that they were there, I should have gone away without seeing them, as I once did when trying to find a friend at a Paris hotel in somewhat similar circumstances.

We spent a delightful hour or two with the ladies, and the experience was one of the most memorable and enjoyable of our two months abroad. Mrs. Cowden-Clarke appeared to be in excellent health and spirits. A girl of eighteen could not have been more vivacious in manner or conversation than she was at eighty-seven. She knew how to preserve the youth of the heart in spite of increasing years. In our

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talk with her she referred to the book from which I have quoted at such length (it had then gone to press); and as we parted from her we could not but hope that her "long life" was yet far from reaching its limit, and that we might have the pleasure of seeing her again. But before our next visit to Europe in 1898 she had joined her beloved Shakespeare in that better land farther away.

The Villa Novello in Genoa, where Mrs. Cowden-Clarke died, was bought in 1860 by her brother (who had lived at Nice after his retirement from business in London in 1856), and from 1861 was also the home of his sisters, Mary and Sabilla, though they usually spent the summer in Switzerland, Germany, or England. The mansion had been known as the

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Palazzo Massone, and with its extensive grounds occupied a commanding site overlooking the harbour and the Mediterranean.

Vincent Novello, who had lived at Nice in quiet retirement from 1849, died there in 1861, a month before he would have been ninety years old. A beautiful window to his memory, appropriately representing St. Cecilia, was placed in the north transept of Westminster Abbey in 1863.

His daughter Clara, long a distinguished singer in operatic and other music, was married to Count Gigliucci on St. Cecilia's day (November 22d) in 1843, and they have since had their home in his ancestral mansion at Fermo, on the shores of the Adriatic. Their married life has been a happy one, and blest with four children, two

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sons and two daughters, who inherit their mother's love and talent for music.

Charles Cowden-Clarke was born in England in 1787 and died at Nice in 1877. He made a brilliant reputation as a lecturer on Shakespeare and other poets in London and elsewhere between 1834 and 1852. Mr. Sam Timmins, the well-known Shakespeare scholar and critic, founder of the noted Shakespeare Library at Birmingham, says of his lectures: "They were careful essays, the result of long and patient study, full of acute and subtle criticism, and always throwing new light on the subject at hand. . . . His good taste secured audiences who never entered a theatre, and to whom the drama generally was a sealed book. He lectured on Shakespeare—his fools, his

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clowns, his kings, on special characters, on plays; and every library soon found an increased demand for Shakespeare's works. It is no exaggeration to say that very much of the increased interest in the dramatist among English readers is to be traced to the lectures of Cowden-Clarke. . . . He was not a mere rhetorician, elocutionist, or actor. He never attempted to personate the characters, but only to read with such interest and power as to realise the very 'form and fashion' of each. He was, in fact, as dramatically successful as a 'reader' of the highest class as Dickens when reading his own stories; and Cowden-Clarke's range was wider and his characters more varied."

In 1830 and 1834 he was a frequent contributor to Leigh Hunt's *Tatler* and

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London Journal; in 1872 he wrote fifteen papers on the "Comic Writers of England" and four on "Shakespeare's Philosophers, and Jesters" for the *Gentlemen's Magazine*, to say nothing of much other matter scattered through other periodicals, for many years. In 1863 he collected some of his lectures in a volume entitled *Shakespeare Characters, chiefly those Subordinate*, and others in 1865 as *Molière Characters*. Among his other books were *The Riches of Chaucer* (1885), *Tales from Chaucer* (1833), *Carmina Minima: a volume of Poems* (1859), etc. He had prepared the manuscript for another volume based on his Shakespeare lectures, which, after his death, Mrs. Cowden-Clarke presented to me with liberty to use any of the material in my first edition

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of Shakespeare, then in course of publication—a privilege of which I availed myself in the introductions to the volumes afterwards issued. To the joint work of husband and wife on the copiously annotated *Shakespeare* of 1869 and *The Shakespeare Key* (1879) I have referred above. They had made an earlier edition of the dramatist, with preface, glossary, etc., in 1864. The edition prepared by the wife alone (for the Appletons, New York) was published in 1860.

The marriage of the Cowden-Clarkes, though childless, was an ideally happy one; and the *Centennial Biographic Sketch* of his life published by her in 1887 is an affectionate tribute to his memory which is supplemented by many tender passages in *My Long Life*.

In the closing paragraph of that de-

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lightful book the author remarks: "My sister Sabilla laughingly says I might have taken for the motto of this book the words on the sun-dial in front of our Italian dwelling here, Englished thus: 'I denote [mark] only the hours of sunshine.' But I am thankful for the 'rose-coloured spectacles' I am said to wear." Elsewhere she shows that she can view even publishers through these glasses. She says (p. 242): "Contrary to the prejudiced opinion sometimes expressed, that authors and publishers are often antagonistic in their transactions, I have invariably met with courtesy and kindness." After referring to her personal relations with English firms, she adds: "I must not omit to record that from American publishers I have likewise received

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tokens of marked regard. Messrs. Munroe and Messrs. Roberts of Boston, Mr. G. P. Putnam and Messrs. Appleton of New York, have each and all shown me much that proved the courtesy of publishers to authors. My dear Mr. James T. Fields was noted for his goodness to authors." Throughout the book she is generally true to the motto from Shakespeare that she puts on the title-page:

"I count myself in nothing else so happy
As in a soul remembering my good
friends."

In 1851 some of the friends of Mrs. Cowden-Clarke determined to send her a testimonial in recognition of the great service rendered to Shakespearian study and research by her *Concordance*. The idea was first suggested by Mr. Robert Balmanno, of Brook-

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lyn, N. Y., who had long known her, and who, a few years ago, published a volume of selections from their correspondence. On the 23d of April, 1851, Mr. W. H. Burton, the famous comedian, gave his annual New York banquet in honour of the dramatist's birthday, and Mrs. Cowden-Clarke's health was enthusiastically drunk by the brilliant company of actors, authors, and other notable people gathered on the occasion. The same evening, or soon afterward, a subscription was started (it being stipulated that no single gift should exceed five dollars) for sending the lady a carved rosewood library chair, with a reading-desk attached, and the plan was promptly carried out. In the centre of the top of the chair was an ivory head of Shakespeare copied from the

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monumental bust in the Stratford church. It was encircled with a wreath of oak and laurel carved in the wood, and over it was a canopy formed by the spread wings of two swans meeting in the centre. On the lower rail, below the cushion, were masks of Tragedy and Comedy, and all the other woodwork was elaborately carved. Under the head of Shakespeare was a plate of silver-gilt with this inscription:

To MRS. MARY COWDEN-CLARKE
This Chair is Presented
By a Few Ladies and Gentlemen of America
As a Tribute of Gratitude for the
Unequalled Industry
Which gave the Readers of English
Throughout the World
Her Concordance to Shakespeare.
New York. 15 July, 1851.

Among the sixty-four subscribers

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was Daniel Webster, who sent as his contribution a five-dollar gold piece, and that particular coin was sent to Mrs. Cowden-Clarke. In a letter to Mr. Balmanno she referred to it thus:

“Do you know what touched me to the heart? It was the sentiment of your sending me that identical gold coin that had passed through the hands of that great man. It seemed hardly a piece of money, but rather some valuable medal and token of national and individual kindness and esteem. . . . Looking at Mr. Webster's golden gift, and reading his letter and those of the other subscribers who have taken such kind interest in an unknown stranger, quite overpowered me. . . . I was obliged to pause several times to regain my voice as I read them to my dear Charles, just now an invalid.”

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Among the other subscribers were Longfellow, Bryant, George Ticknor, Lewis Gaylord Clark, Washington Irving, Charlotte Cushman, Richard Grant White, N. P. Willis, Henry J. Raymond, George P. Putnam, S. A. Allibone, and William Gilmore Simms.

The gift was forwarded to Mrs. Cowden-Clarke through the Hon. Abbott Lawrence, then our minister to England.

The frontispiece to the present volume is from a photograph never before reproduced, which was presented by Mrs. Cowden-Clarke to the writer. It represents that lady as Mrs. Malaprop, a rôle she enacted in amateur theatricals in 1881, being then in the seventy-third year of her age.

II. A WORD ABOUT PROVERBS

WHAT is a Proverb? Archbishop Trench in his *Lessons in Proverbs*—to my thinking, the best popular book on the subject (first published in 1858, in a seventh revised edition in 1879, and often reprinted since, both in England and in this country)—says: “Few things are harder than a definition. While on the one hand there is generally no easier task than to detect a fault or flaw in the definitions of those who have gone before us, nothing on the other is more difficult than to propose one of our own which shall not also present a vulnerable side.” He adds that “Some one has said that

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these three things go to the constituting of a proverb—*shortness, sense, and salt.*”

The “some one,” as the Archbishop appears to have forgotten for the moment, was James Howell, whose *Epistolæ Ho-Eliañæ*, the most famous of his many books, is an English classic (first brought out in three volumes in 1645, 1647, and 1650, often reprinted down to 1737, but not again until 1890, when two editions appeared), which Thackeray coupled with Montaigne's *Essays* as his “bedside books,” adding: “If I awake at night, I have one or other of them to prattle me to sleep again. They talk about themselves for ever, and don't weary me. I like to hear them tell their own stories over and over again.” The elder Disraeli (possibly the Archbishop's authority),

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remarks, in his *Curiosities of Literature*: "The pithy quaintness of old Howell has admirably described the ingredients of an exquisite proverb to be sense, shortness, and salt."

Trench, however, says that Howell's definition "errs alike in defect and excess;" in the latter, because though "brevity, the soul of wit, is eminently the soul of a proverb's wit," and though the proverb, as Fuller tells us, is "much matter decocted into few words," it "need not be absolutely very short." Howell's definition errs in defect because it omits one quality of the proverb, "and that the most essential of all, and indeed almost the only essential one—*popularity*, acceptance and adoption on the part of the people." Without this popularity, "no saying, however brief, however

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seasoned with salt," can be regarded as a proverb.

Howell himself, however, elsewhere recognises this quality of the proverb. In a sonnet with which he prefaces his collection of proverbs (*Proverbs or Old Said Saws and Adages*), he says:

"The people's voice the voice of God we
call;
And what are proverbs but the people's
voice,
Coined first and current made by com-
mon choice?
Then sure they must have weight and
truth withal."

Add this idea of *popularity* to the "sense, shortness, and salt," and, though we cannot keep up the alliteration, we get perhaps the best possible *concise* definition of the proverb.

Among the longer lexicographical definitions of the proverb, that of the

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Century Dictionary seems to me among the best, if not the very best: "A short pithy sentence, often repeated colloquially, expressing a well-known truth, or a common fact ascertained by experience or observation; a popular saying which briefly and forcibly expresses some practical precept; an adage; a wise saw; often set forth in the guise of metaphor and in the form of rime, and sometimes alliterative."

This, however, would be better without the reference to the synonyms, *adage* and *saw*. Under *aphorism* the same dictionary mentions and discusses at considerable length the following dozen of synonyms: "Aphorism, axiom, maxim, precept, dictum, apothegm, saying, adage, proverb, truism, byword, saw," all of which "concur in expressing a pithy general

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proposition, usually in one short sentence." I need not quote the entire discussion, as the work is generally accessible and the precise meaning of some of the words will be obvious to every intelligent reader without consulting it. Of course the special "note" of the *adage* is that it is *old* as well as wise ("Necessity knows no law," and the like); the *byword* is "commonly used in disparagement"; the *dictum* is "an *opinion* given with authority."

The *saw* is said to be "a *contemptuous* term for an expression more common than wise; often a trite or foolish saying reiterated to wearisomeness." The word is seldom used nowadays except in formal or familiar quotations from old writers. They sometimes refer to it, or make their characters refer to it, more or less contemptu-

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ously; like Chaucer's *Wife of Bath*, who, when her husband has been quoting proverbs from the Bible to her, says:

"But all for nought, I sette not an hawe
Of his proverbes, ne of his olde sawe."

But *Piers Plowman* refers to "Salomones sawes" (Solomon's proverbs); and one of the medieval *York Plays* addresses God thus: "And all thi sawes thou will maynteyne" (thy promises or decrees). Spenser, in *Colin Clout*, says:

"So love is Lord of all the world by right,
And rules the creatures by his power-
full saw."

Shakespeare employs the word in a distinctively complimentary sense in his quotation from Marlowe (*As You Like It*, iii. 5. 32):

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"Dead shepherd, now I find thy saw of
might,
'Who ever lov'd that lov'd not at first
sight?'"

In *2 Hen. VI.* i. 3, 61, we find "holy
saws of sacred writ." Shakespeare
uses the word eight times, and I shall
allude to the other instances in the
Notes at the end of the book. He also
has *adage* (twice), *maxim* (once), and
proverb (eighteen times), besides the
verb *proverb* (once), which is also used
by Chaucer (*Troilus*, iii. 293):

"For which these wise clerkes that ben
dede
Han ever this proverbed to us yonge,
That the firste vertu is to kepe tonge;"

and Milton (*S. A.* 203):

"Am I not sung and proverbed for a fool
In every street?"

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Proverb occurs twenty-eight times in the Bible (four in *Proverbs*), in seven with the sense of *byword*; as in *Jeremiah*, xxiv. 9: "to be a reproach, a proverb, a taunt, and a curse in all places whither I shall drive them." Proverbs are quoted in *1 Samuel*, xxiv. 13: "Wickedness proceedeth from the wicked;" *Ezekiel*, xviii. 2: "The fathers have eaten sour grapes, and the children's teeth are set on edge;" *Luke*, iv. 23: "Physician, heal thyself;" and *2 Peter*, ii. 22: "The dog is turned to his own vomit, and the sow that was washed to her wallowing in the mire."

"Brevity is the soul of wit," as that garrulous old fool Polonius observes; and, as we have seen, it is the soul of many proverbs, which consist of two, three, or four words, and those

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sometimes monosyllables: "Extremes meet;" "Forewarned, forearmed;" "ill got, ill spent," and hundreds of others. Trench tells us that the shortest he knows of is "the German 'Voll, toll,' which sets forth very well the connection between fulness and folly, pride and abundance of bread." Most of these very short proverbs are antitheses, as longer ones also often are.

Rhyme (or *rime*, as the *Century Dictionary* more correctly spells it) and *alliteration* are frequent in proverbs, and often combined; as in "Fast bind, fast find" ("A proverb never stale in thrifty mind," as Shylock reminds us with an added rime); "Birds of a feather flock together," which also illustrates the fact that proverbs are often expressed in a striking metaphor—sometimes the more strik-

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ing from its homely origin. They may be exquisitely poetical, like the Indian proverb, "The sandal tree perfumes the axe that fells it." Trench remarks: "There is a French proverb, 'One can go a long way after one is weary;' which presents itself to me as having the poetry of an infinite sadness about it. . . . How many are the wayfarers utterly weary of the task and toil of life who are still far off from their journey's end!" It strikes me as a proverb that applies with peculiar pathos to many a *woman* bending under the burden of daily cares and anxieties long after she feels too weak and weary to bear it.

As Mrs. Cowden-Clarke notices in her preface, Shakespeare has paraphrased some of our common proverbs in poetic diction; and other poets have

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done the same. Trench remarks that Chaucer thus "works up that rule of natural equity, 'First come, first served,' in 'Whoso first cometh to the mill, first grist';" and many less homely examples of the kind might be cited.

The homeliness of many of our familiar proverbs has led some fastidious critics to disparage them. Chesterfield said, "No man of fashion ever uses a proverb;" and Shakespeare with a happy touch of nature makes the patrician Coriolanus sneer at the plebeians thus:

"Hang 'em!

They said they were an hungry, sigh'd
forth proverbs:

That hunger broke stone walls; that dogs
must eat;

That meat was made for mouths; that the
gods sent not

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Corn for the rich men only! With these
shreds
They vented their complainings."

But Jesus often quoted the proverbs current among the people of his time: "Physician, heal thyself;" "A prophet is not without honour but in his own country;" "One soweth and another reapeth," etc. Aristotle, who has been said to be the first who did it, made a collection of proverbs, and has been followed by eminent men in many lands ever since. How freely and frequently they have been employed by the best philosophers, poets, orators—literary men of every class, indeed—it would be a waste of time and ink to tell.

Proverbs, however, are often only half-truths, and are liable to be used sophistically. As already stated, they

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are often expressed in figurative or metaphorical language; and a metaphor is not unfrequently mistaken for an argument, an illustration of one phase of a truth for a logical statement of the whole of it. Shakespeare says:

"The evil that men do lives after them;
The good is oft interred with their
bones."

Lowell says:

"Evil springs up, and flowers, and bears
no seed,
And feeds the green earth with its
swift decay,
Leaving it richer for the growth of
truth;
But good, once put in action or in
thought,
Like a strong oak, doth from its boughs
shed down
The ripe germs of a forest."

Which is true? Both are true; for
both evil and good live in their in-

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fluence and their consequences long after those who did them are in their graves. There are times when we are disposed to look on the dark side, and to agree with Shakespeare, or Mark Antony, who utters these despondent words; but when we are in a more healthy and hopeful frame of mind we believe, with the later poet, that in the long run good will outgrow and outlast evil.

I wrote to this effect substantially in a familiar lecture to young people more than thirty years ago (in 1877, to be exact) and I continued as follows:

“This one-sidedness, so to speak, of figurative language is well illustrated by many of our popular proverbs, which are a kind of popular poetry. They are frequently expressed in a

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striking figure, and to many minds they carry the force of indisputable truths. They *are* true on their face, and in many of their possible applications; but that they are not the whole truth, or not truths of universal application, is evident from the fact that for each proverb you can often find one of exactly the opposite import. Thus we find 'Look before you leap' balanced by 'Nothing venture, nothing have;' 'A rolling stone gathers no moss' by 'A sitting hen never gets fat;' 'Take care of the pence, and the pounds will take care of themselves' by 'Penny-wise and pound-foolish;' and so on. 'Look before you leap' is good advice against rash and hasty action; but it may be used to restrain one from yielding to the inspiration of a generous and noble impulse. 'No-

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thing venture, nothing have' may be aptly quoted to one who is too timid and cautious, afraid to take the inevitable risks of a legitimate enterprise; but it may also be sophistically employed to incite one to foolish or reckless speculations. 'Take care of the pence, and the pounds will take care of themselves,' which, rightly interpreted, teaches a good lesson, is made by the miser an excuse for petty parsimony; and the opposite maxim, 'penny-wise and pound-foolish' is susceptible of similar wise and unwise applications."

Moreover, certain proverbs—a comparatively small proportion of the immense number—are cynical, selfish, or distinctly immoral; while others, not necessarily immoral, but perhaps quite the contrary, may admit of an appli-

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cation that is mean, unworthy, or selfish. Some of the best proverbs, indeed, are liable to such abuse or perversion. Trench enlarges on this misapplication in his chapter on "The Morality of Proverbs." Among his illustrations is the familiar saw, "Charity begins at home," which is "often made the plea for a selfish withholding of assistance from all but a few, whom men may include in their 'at home,' while sometimes it receives a narrower interpretation still, and self, and self only, is accounted to be 'at home.'" As some one has said, "charity should begin at home, but not stay there forever." Similarly, proverbs like "As he has sown, so must he reap," "He has made his bed, and must lie on it," which, rightly understood, are homely statements of the

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"law of divine retaliations in the world," may be employed to justify a hardhearted refusal to pity or relieve those who suffer from their own folly or imprudence. "Honesty is the best policy" is a proverb which may be taken as limited to what Coleridge called "prudential morality;" but it was not intended to supersede the "higher law" which it omits to express. "Wordly wisdom," which is the basis of so much proverbial and aphoristic lore, has its proper sphere and its pertinence and value within that sphere, but woe to the man who makes it the one law of his life and knows no other!

The *aphorism* is the only other form of this ethical popular wisdom which can be considered here. It is to be distinguished from the *proverb*, but, like

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the proverb, it is not easy to define it briefly and precisely, as distinguished from the *apothegm*, the *maxim*, and certain other forms among the dozen discussed in the *Century Dictionary* synonyms. The *New English Dictionary* (Oxford), after referring to its original scientific meaning, explains it thus: "Any principle or precept expressed in few words; a short pithy sentence containing a truth of general import; a maxim." The first illustrative quotation under this head is from Marlowe (*Faustus*, i. 9), 1590: "Is not thy common talk from aphorisms?" and the second is from Howell (*Foraine Travel*, 1642): "'Tis an old Aphorisme, *Oderunt omnes quem metuunt.*" [All hate whom they fear]. The next is from Henry More (*App. Antidote*, 1687):

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"That sensible aphorism of Seneca, Better is a living Dog than a dead Lion."

John Morley, in his admirable essay on "Aphorisms" (included in his *Studies in Literature*, 1891) asks "What is wisdom?" and answers the question thus: "That sovereign word . . . is used for two different things. It may stand for knowledge, learning, science, systematic reasoning; or it may mean, as Coleridge has defined it, common sense in an uncommon degree; that is to say, the unsystematic truths that come to shrewd, penetrating, and observant minds, from their own experience of life and their daily commerce with the world, and that is called the wisdom of life, or the wisdom of the world, or the wisdom of time and the ages." And this second

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kind of wisdom naturally "embodies itself in the short and pregnant form of proverb, sentence, maxim, and aphorism. The essence of aphorism is the compression of a mass of thought and observation into a single saying. It is the very opposite of dissertation and declamation; its distinction is not so much ingenuity as good sense brought to a point; it ought to be neither enigmatical nor flat, neither a truism on the one hand, nor a riddle on the other. These wise sayings . . . are the guiding oracles which man has found out for himself in that great business of ours, of learning how to be, to do, to do without, and to depart. Their range extends from prudential kitchen maxims, such as Franklin set forth in the sayings of Poor Richard about thrift in time and

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money, up to such great and high moralities of life as are the prose maxims of Goethe—just as Bacon's essays extend from precepts as to building and planting up to solemn reflections on truth, death, and the vicissitudes of things. They cover the whole field of man as he is, and life as it is, not of either as they ought to be; friendship, ambition, money, studies, business, public duty, in all their actual laws and conditions as they are, and not as the ideal moralist may wish that they were."

Many of the shrewdest of these "moralities of human nature" are very ancient, dating back to Solomon, Æsop, Homer, and the Greek dramatists and orators. Erasmus collected four or five thousand of them from all ancient literature in his *Adagia*. "As we turn

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over these pages of old time," says Morley, "we almost feel that those are right who tell us that everything has been said, that the thing that has been is the thing that shall be, and there is no new thing under the sun."

We are admonished, however, that few of these maxims are to be taken without qualification. "They seek sharpness of impression by excluding one side of the matter and exaggerating another, and most aphorisms are to be read as subject to all sorts of limits, conditions, and corrections." (I may remind the reader that this was written ten years or more after what I have quoted above from my lecture of 1877.)

"Grammarians," as Morley remarks, "draw a distinction between a *maxim* and an *aphorism*, and tell us

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that, while an aphorism only states some broad truth of general bearing, a *maxim*, besides stating the truth, enjoins a rule of conduct as its consequence;" but, as he adds, the distinction is one without much difference, and not worthy of further attention.

The *Century Dictionary*, in dealing with the synonyms, makes a similar distinction by saying that the *aphorism* "relates rather to speculative principles . . . than to practical matters;" while the *maxim* "suggests a lesson more pointedly and directly;" and the *precept* is "a direct injunction." Yet, in its *definition* of the aphorism, it is said to be "a *precept* or rule expressed in few words." It distinguishes the *apothegm* as being "in common matters what the *aph-*

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orism is in higher," while some authorities make the distinction the exact opposite of this. The *New English Dictionary* states that the *apothegm* "embodies an *important* truth in few words," or is "a pithy or sententious *maxim*;" while the *aphorism* (as quoted above) is "*any* principle or precept" in few words, or "a *maxim*."

If the reader chooses to look up other definitions of this group of words, he will find the confusion only the worse confounded. The lexicographers treat the terms as loosely as common folk do—or the cultivated and literary, for that matter. Have done with all such "tweedle-dum and tweedle-dee" word-mongering!

"Aphorism or maxim," as Morley says after his page of comment on the

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definitions, "let us remember that this wisdom of life is the true salt of literature; that those books, at least in prose, are most nourishing which are most stored with it; and that it is one of the main objects, apart from the mere acquisition of knowledge, which men ought to seek in the reading of books."

Elsewhere he says: "It is right that the poets, the ideal interpreters of life, should be dearer to us than those who stop short with mere deciphering of what is real and actual. The poet has his own sphere of the beautiful and the sublime. But it is no less true that the enduring weight of historian, moralist, political orator, or preacher depends on the amount of the wisdom of life that is hived in his pages. They may be admirable by virtue of other

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qualities, by learning, by grasp, by majesty of flight; but it is his moral sentences on mankind or the State that rank the prose writer among the sages."

Morley goes on to refer to great authors who belong to this class: to Plutarch, whose *Lives* "are 'the pasture of great souls,' as they were called by one who was herself a great soul;" to Thucydides, because of "the wise sentences that are sown with apt but not unsparing hand through the progress of the story;" to Horace, whose *Epistles* are "a mine of genial, friendly, humane observation;" to Seneca, who, notwithstanding his faults and defects, "touches the great and eternal commonplaces of human occasion—friendship, health, bereavement, riches, poverty, death—with a

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hand that places him among the wise masters of life," and to whom the modern moralists—Montaigne, Bacon, and others—are more indebted than to any of their ancient predecessors.

Aside from the great names just mentioned, our own literature is rich in this wisdom of life; not merely in Shakespeare, so well represented in this book, whose mighty soul, as Hallam remarks, was "saturated with moral observation," nor in the brilliant verse of Pope, but in Burton and Fuller and Sir Thomas Browne, and in Addison, Johnson, and the rest of the Essayists, to say nothing of others, earlier or later, hardly less eminent.

In German literature, which is particularly prolific in proverbs (Trench thinks that something like a hundred thousand have been collected), Goethe

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and Schiller, and especially Goethe, "the strong much-toiling sage, with spirit free from mists, and sane and clear," combine the higher and the lower wisdom, and "have skill to put moral truths into forms of words that fix themselves with stings in the reader's mind." Goethe's *Sprüche*, or aphorisms in verse and prose from his collected works, is comparatively familiar to students of German; but, as Morley remarks, "some of his wisest and finest are to be found in his plays"—like the one in his *Tasso*, "In stillness Talent forms itself, but Character in the great current of the world."

France "excels in the form no less than in the matter of aphorism." Though the *Moral Reflections* of La Rochefoucauld are largely "a faithful presentation of human selfishness"—

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an "odious mirror that has its uses by showing us what manner of man we are or may become"—the book was not meant to be a picture of human nature as a whole. Pascal's *Thoughts* "concern the deeper things of speculative philosophy rather than the wisdom of daily life." Moreover, he saw the darker side, viewing man, to quote his own words, as "a confused chaos; the great depository and guardian of truth, and yet a mere bundle of uncertainty; the glory and the scandal of the universe!" After citing these and similar sayings of Pascal, Morley remarks: "Shakespeare was wiser and deeper when, under this quintessence of dust, he discerned what a piece of work is man, how noble in reason, how infinite in faculty, in form and moving how express and admir-

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able! That serene and radiant faith is the secret, added to matchless gifts of imagination and music, why Shakespeare is the greatest of men."

I must deny myself the pleasure of more than a passing reference to our critic's discussion of La Bruyère, "by far the greatest, broadest, strongest, of French character-writers;" and of others, especially Vauvenargues, who left us a little body of maxims which "for tenderness, equanimity, cheerfulness, grace, sobriety, and hope, are not surpassed in prose literature."

Morley thinks that recent times in Great Britain have been singularly unfortunate in the literature of aphorism: "One too famous volume of proverbial philosophy had immense vogue,¹ but it is so vapid, so wordy, so

¹ My younger readers may need to be

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futile, as to have a place among the books that dispense with parody. Then, rather earlier in the century, a clergyman [Caleb C. Colton], who ruined himself by gambling, ran away from his debts to America, and at last blew his brains out, felt peculiarly qualified to lecture mankind on moral told that this was Tupper's *Proverbial Philosophy*, of which more than a million copies are said to have been sold. It was first published in 1838 (a second series in 1842, and a third in 1867). The 30th English edition appeared in 1857, the 115th in 1865, and many others afterward; and perhaps as many in this country, at New York, Philadelphia, Boston, and elsewhere. The book was generally commended by the critical journals on both sides of the Atlantic; but the London *Athenæum* took a different view of it from the very first (1838) and was not led to change its opinion afterward. In 1867 it called the third series "weak, twaddling, and insincere." Of its "proverbs" it said: "They are not short; they are not sharp; they are not

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prudence. He wrote a little book in 1820, called *Lacon; or Many Things in Few Words, addressed to those who think*.¹ It is an awful example to anybody who is tempted to try his hand at an aphorism. . . . Finally, a

clear." On the contrary, they were declared to be "serpentine, flabby, and obscure." The London *Literary Gazette*, on the other hand, in a notice of the 21st edition (1855) said: "The popularity of the *Proverbial Philosophy* is a gratifying and healthy symptom of the present taste in literature, the book being full of lessons of wisdom and piety, conveyed in a style . . . irresistibly pleasing by its earnestness and eloquence." See also a notice in the *N. A. Review* for July, 1864, etc.

¹ *Lacon* also had a great "run," the 6th edition appearing in 1821, and Colton brought out a second volume in 1822. I remember that in my freshman days (1845-46) it was extremely popular among the students. It was not a "little" book, but a large one, and, with all its faults, was decidedly better than Tupper's.

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great authoress of our time [George Eliot] was urged by a friend to fill up a gap in our literature by composing a volume of Thoughts: the result was that least felicitous of performances, *Theophrastus Such.*"

Of a popular book of the Baconian age, Sir Thomas Overbury's *Characters*, our critic remarks: "For my own part, though I have striven to follow the critic's golden rule, to have preferences but no exclusions, Overbury has for me no savour." Macaulay's remark that he finds La Bruyère "thin" provokes this sharp comment: "But Macaulay has less ethical depth, and less perception of ethical depth, than any writer that ever lived with equally brilliant gifts in other ways; and *thin* is the very last word that describes this admirable writer. If one

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seeks to measure how far removed the great classic moralists are from thinness, let him turn from La Bruyère to the inane subtleties and meaningless conundrums, not worth answering, that do duty for analysis of character in some modern American literature"—an allusion which the curious reader may trace if he will.

In these rambling remarks on the *aphorism*—no formal dissertation on the subject would be possible in this brief introduction to Mrs. Cowden-Clarke's little book—I have drawn mainly from Morley's interesting and suggestive essay, because I know of nothing better as a concise yet scholarly treatise on the subject; but I have given only the merest fragments of it as appetizers to the feast which they should tempt the gentle reader to

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enjoy in full. And for the special field of the *proverb*, strictly so called, I believe he can find no more attractive primary "lessons"—for such the title of the book implies that they are—than Trench has furnished him. Both the book and the essay will be alike enjoyable and helpful as companions to these selections from Shakespeare, which comprise not only "proverbs," but aphorisms, maxims, precepts, and every other type of "wise saws" and pithy moral sayings—forming, in short, a compact manual of "good counsel as to the ordering of character and of life."

SHAKESPEARE PROVERBS
OR THE
WISE SAWS
OF OUR WISEST POET COLLECTED INTO A
MODERN INSTANCE
BY
MARY COWDEN-CLARKE

To
DOUGLAS JERROLD,
The First Wit of the Present Age,
These Proverbs
of
SHAKESPEARE,
the first wit of any age,
are inscribed by
MARY COWDEN-CLARKE,
of a certain age, and no wit at all.

PREFACE TO THE FIRST EDITION

IT has been thought that the wisest and wittiest of Shakespeare's sayings, collected into such a form as to be readily carried about in the pocket, would furnish the means of employing the otherwise idle half-hour that sometimes occurs in the life of the busiest person, who might thus beguile the tedium of expectation, the listlessness of waiting, the annoyance of delay, or even alleviate the feverishness of suspense and anxiety, by committing to memory these reflections of the great-

Preface

est human intellect, and so making their elevating influence a part of everyday life.

Among these Proverbs will be found some of the axioms of Shakespeare which have actually become proverbial; and this may account for some sentences appearing here, which, strictly speaking, come rather under the latter than the former denomination.

It is curious to notice how Shakespeare has paraphrased some of our commonest proverbs in his own choice and elegant diction. Thus: "Make hay while the sun shines" becomes—

"The sun shines hot; and if we use delay,
Cold biting winter mars our hop'd-for
hay;"

and in "Lightly come, lightly go" we have—

Preface

"Too light winning
Makes the prize light."

Again, "Let bygones be bygones"
grows into—

"Let us not burden our remembrances
With a heaviness that's gone ;"

whilst "There's many a true word
spoken in jest" reappears in—

"Jesters do oft prove prophets ;"

and some old proverbs he has even
given verbatim; as "The weakest goes
to the wall," and "They laugh that
win."

So congenial to the mind of Shake-
speare was the proverbial form, with
its mixture of ideality and matter-of-
fact worldly wisdom, that he has fre-
quently repeated the same maxims,
couched in varied terms.

Preface

Such quintessentialised drops of wisdom are surely not ill stored up to support and strengthen us along "the steep and thorny way" that lies before us; and the poor, who need these consolatory aids even more than the rich, will find the price of this small volume to be such as will enable them also to make it their pocket-companion.

In venturing to put an explanatory note here and there, the object in view was, of course, the convenience of the younger portion only of the public, to whom the peculiarly condensed use which Shakespeare has made of certain words may not be familiar.

Craven Hill Cottage, 1847.

SHAKESPEARE PROVERBS

A man is never undone till he be
hanged.

T. G. of Ver. ii. 5.

An old cloak makes a new jerkin.

Merry Wives, i. 3.

A woman sometimes scorns what best
contents her.

T. G. of Ver. iii. 1.

A true-devoted pilgrim is not weary
To measure kingdoms with his feeble
steps.

T. G. of Ver. ii. 7.

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A man is never welcome to a place
till some certain shot be paid, and the
hostess say, "Welcome."

T. G. of Ver. ii. 5.

A justice of peace sometimes may
be beholding to his friend for a man.

Merry Wives, i. 1.

A withered serving-man makes a
fresh tapster.

Merry Wives, i. 3.

A sentence is but a cheveril glove to
a good wit.

T. Night, iii. 1.

A drunken man's like a drowned
man, a fool, and a madman: one
draught above heat makes him a fool;
the second mads him; and a third
drowns him.

T. Night, i. 5.

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A murderous guilt shows not itself
more soon

Than love that would seem hid; love's
night is noon.

T. Night, iii. 1.

As surfeit is the father of much fast,
So every scope by the immoderate use
Turns to restraint.

Meas. for Meas. i. 2.

When, after execution, judgment hath
Repented o'er his doom.

Meas. for Meas. ii. 2.

Authority, though it err like others,
Hath yet a kind of medicine in itself
That skins the vice o' the top.

Meas. for Meas. ii. 2.

A victory is twice itself when the
achiever brings home full numbers.

Much Ado, i. 1.

Shakespeare Proverbs

A man loves the meat in his youth
that he cannot endure in his age.

Much Ado, ii. 3.

An two men ride of a horse, one
must ride behind.

Much Ado, iii. 5.

All pride is willing pride.

L. L. Lost, ii. 1.

✓ A giving hand, though foul, shall
have fair praise.

L. L. Lost, iv. 1.

✓ A lover's eyes will gaze an eagle
blind.

L. L. Lost, iv. 3.

✓ A light heart lives long.

L. L. Lost, v. 2.

A jest's prosperity lies in the ear
Of him that hears it.

L. L. Lost, v. 2.

Shakespeare Proverbs

- ✓ All things that are
Are with more spirit chased than
enjoy'd.

Mer. of Ven. ii. 6.

A golden mind stoops not to shows
of dross.

Mer. of Ven. ii. 7.

- ✓ A light wife doth make a heavy
husband.

Mer. of Ven. v. 1.

- ✓ All that glisters is not gold.

Mer. of Ven. ii. 7.

- ✓ As all is mortal in nature, so is all
nature in love mortal in folly.

As You Like It, ii. 4.

- ✓ All the world's a stage,
And all the men and women merely
players.

As You Like It, ii. 7.

Shakespeare Proverbs

All's brave that youth mounts and
folly guides.

As You Like It, iii. 4.

Certainly a woman's thought runs
before her actions.

As You Like It, iv. 1.

Aged honour cites a virtuous youth.

All's Well, i. 3.

A young man married is a man
that's marr'd.

All's Well, ii. 3.

A good traveller is something at the
latter end of a dinner; but one that
lies three thirds, and uses a known
truth to pass a thousand nothings
with, should be once heard, and thrice
beaten.

All's Well, ii. 5.

All's well that ends well; still the
fine's the crown;

Shakespeare Proverbs

Whate'er the course, the end is the
renown.

All's Well, iv. 4.

All impediments in fancy's course
Are motives of more fancy.

All's Well, v. 3.

A lady's "Verily" is
As potent as a lord's.

W. Tale, i. 2.

A sad tale's best for winter.

W. Tale, ii. 1.

A merry heart goes all the day,
Your sad tires in a mile-a.

W. Tale, iv. 3.

Affliction may subdue the cheek,
But not take in the mind.

W. Tale, iv. 4.

Angels are bright still, though the
brightest fell.

Macbeth, iv. 3.

Shakespeare Proverbs

As a little snow, tumbled about,
Anon becomes a mountain.

K. John, iii. 4.

All places that the eye of heaven visits
Are to a wise man ports and happy
havens.

Richard II. i. 3.

At hand, quoth pick-purse.

1 Henry IV. ii. 1.

A habitation giddy and unsure
Hath he that buildeth on the vulgar
heart.

2 Henry IV. i. 3.

A good heart's worth gold.

2 Henry IV. ii. 4.

A rotten case abides no handling.

2 Henry IV. iv. 1.

Against ill chances men are ever
merry;

But heaviness foreruns the good event.

2 Henry IV. iv. 2.

Shakespeare Proverbs

A peace is of the nature of a conquest;
For then both parties nobly are
subdued,
And neither party loser.

2 Henry IV. iv. 2.

An honest man is able to speak for
himself, when a knave is not.

2 Henry IV. v. 1.

Advantage is a better soldier than
rashness.

Henry V. iii. 6.

A fool's bolt is soon shot.

Henry V. iii. 7.

A surfeit of the sweetest things
The deepest loathing to the stomach
brings.

M. N. Dream, ii. 2.

A good leg will fall, a straight back
will stoop, a black beard will turn
white, a curled pate will grow bald, a

Shakespeare Proverbs

fair face will wither, a full eye will
wax hollow; but a good heart is the
sun and the moon; or, rather, the sun
and not the moon, for it shines bright
and never changes, but keeps his course
truly.

Henry V. v. 2.

An evil soul, producing holy witness,
Is like a villain with a smiling cheek;
A goodly apple rotten at the heart.

Mer. of Ven. i. 3.

A friend i' the court is better than
a penny in purse.

2 Henry VI. v. 1.

They say "a crafty knave does need
no broker."

2 Henry VI. i. 2.

A staff is quickly found to beat a
dog.

2 Henry VI. iii. 1.

Shakespeare Proverbs

A subtle traitor needs no sophister.

2 Henry VI. v. 1.

**A little fire is quickly trodden out;
Which, being suffered, rivers cannot
quench.**

3 Henry VI. iv. 8.

**An honest tale speeds best being
plainly told.**

Richard III. iv. 4.

**A beggar's book out-worths a noble's
blood.**

Henry VIII. i. 1.

**Anger is like
A full-hot horse, who being allow'd his
way,
Self-mettle tires him.**

Henry VIII. i. 1.

All hoods make not monks.

Henry VIII. iii. 1.

Shakespeare Proverbs

A stirring dwarf we do allowance give
Before a sleeping giant.

T. and C. ii. 3.

All, with one consent, praise new-born
gawds,

Though they are made and moulded of
things past,

And give to dust, that is a little gilt,
More laud than gilt o'er-dusted.

T. and C. iii. 3.

A woman impudent and mannish grown
Is not more loath'd than an effeminate
man

In time of action.

T. and C. iii. 3.

A plague of opinion! a man may
wear it on both sides, like a leather
jerkin.

T. and C. iii. 3.

A noble nature may catch a wrench.

T. of Athens, ii. 2.

Shakespeare Proverbs

A prodigal course
Is like the sun's; but not, like his,
recoverable.

T. of Athens, iii. 4.

A very little thief of occasion will
rob you of a great deal of patience.

Coriol. ii. 1.

A friend should bear his friend's
infirmities.

J. Cæsar, iv. 3.

A lower place, note well,
May make too great an act.

Ant. and Cleo. iii. 1.

Ambition,
The soldier's virtue, rather makes
choice of loss
Than gain which darkens him.

Ant. and Cleo. iii. 1.

A woman's fitness comes by fits.

Cymbeline, iv. 1.

Shakespeare Proverbs

All solemn things should answer
solemn accidents.

Cymbeline, iv. 2.

A fish hangs in the net like a poor
man's right in the law, 't will hardly
come out.

Pericles, ii. 1.

An thou canst not smile as the wind
sits, thou 'lt take cold shortly.

Lear, i. 4.

A good man's fortune may grow out
at heels.

Lear, ii. 2.

All that follow their noses are led
by their eyes, but blind men.

Lear, ii. 4.

As flies to wanton boys, are we to the
gods;
They kill us for their sport.

Lear, iv. 1.

Shakespeare Proverbs

"Ay" and "no" too is no good
divinity.

Lear, iv. 6.

A man may see how this world goes
with no eyes; look with thine ears.

Lear, iv. 6.

A dog's obeyed in office.

Lear, iv. 6.

At lovers' perjuries, they say, Jove
laughs.

Rom. and Jul. ii. 2.

An old man is twice a child. ✓

Hamlet, ii. 2.

Assume a virtue, if you have it not.

Hamlet, iii. 4.

A knavish speech sleeps in a foolish
ear.

Hamlet, iv. 2.

Black men are pearls in beauteous
ladies' eyes.

T. G. of Ver. v. 2.

Shakespeare Proverbs

Better have none
Than plural faith, which is too much
by one.

T. G. of Ver. v. 4.

By love the young and tender wit
Is turn'd to folly.

T. G. of Ver. i. 1.

'Better a little chiding than a great
deal of heartbreak.

Merry Wives, v. 3.

Back-wounding calumny
The whitest virtue strikes.

Meas. for Meas. iii. 2.

Better a witty fool than a foolish
wit.

T. Night, i. 5.

Best men are moulded out of faults.

Meas. for Meas. v. 1.

✓Beauty is bought by judgment of the
eye,

Shakespeare Proverbs

Not utter'd by base sale of chapmen's
tongues.

L. L. Lost, ii. 1.

✓ Beauty provoketh thieves sooner
than gold.

As You Like It, i. 3.

Be able for thine enemy
Rather in power than use.

All's Well, i. 1.

✓ Be check'd for silence,
But never tax'd for speech.

All's Well, i. 1.

Blood will have blood;
Stones have been known to move, and
trees to speak;
Augurs, and understood relations,
have
By magot-pies, and choughs, and
rooks, brought forth
The secret'st man of blood.

Macbeth, iii. 4.

Shakespeare Proverbs

Before the curing of a strong disease,
Even in the instant of repair and
health,
The fit is strongest.

K. John, iii. 4.

By bad courses may be understood
That their events can never fall out
good.

Richard II. ii. 1.

Beggars mounted run their horse to
death.

3 Henry VI. i. 4.

Blunt wedges rive hard knots.

T. and C. i. 3.

✓ Bounty being free itself, thinks all
others so.

T. of Athens, ii. 2.

"But yet" is as a gaoler to bring forth
Some monstrous malefactor.

Ant. and Cleo. ii. 5.

Shakespeare Proverbs

Better leave undone than by our deed
acquire

Too high a fame when him we serve's
away.

Ant. and Cleo. iii. 1.

Bid that welcome
Which comes to punish us, and we
punish it,
Seeming to bear it lightly.

Ant. and Cleo. iv. 14.

Breach of custom is breach of all.

Cymbeline, iv. 2.

✓ By medicine life may be prolong'd, yet
death

Will seize the doctor too.

Cymbeline, v. 5.

Bondage is hoarse, and may not
speak aloud.

Rom. and Jul. ii. 2.

✓ Borrowing dulls the edge of
husbandry.

Hamlet, i. 3.

Shakespeare Proverbs

Brevity is the soul of wit,
And tediousness the limbs and out-
ward flourishes.

Hamlet, ii. 2.

Be thou as chaste as ice, as pure as
snow, thou shalt not escape calumny.

Hamlet, iii. 1.

By and by is easily said.

Hamlet, iii. 2.

Base men, being in love, have then
a nobility in their natures more than
is native to them.

Othello, ii. 1.

Care's an enemy to life.

T. Night, i. 3.

Could great men thunder
As Jove himself does, Jove would ne'er
be quiet;

For every pelting, petty officer
Would use his heaven for thunder.

Meas. for Meas. ii. 2.

Shakespeare Proverbs

Care killed a cat.

Much Ado, v. 1.

✓ Cupid's buttshaft is too hard for
Hercules' club.

L. L. Lost, i. 2.

✓ Calumny will sear
Virtue itself.

W. Tale, ii. 1.

Courage mounteth with occasion.

K. John, ii. 1.

Covering discretion with a coat of
folly;

As gardeners do with ordure hide those
roots

That shall first spring and be most
delicate.

Henry V. ii. 4.

✓ Civil dissension is a viperous worm,
That gnaws the bowels of the common-
wealth.

1 Hen. VI. iii. 1.

Shakespeare Proverbs

Care is no cure, but rather corrosive,
For things that are not to be remedied.

1 *Hen. VI.* iii. 3.

Corruption wins not more than
honesty.

Henry VIII. iii. 2.

Checks and disasters
Grow in the veins of actions highest
rear'd;
As knots, by the conflux of meeting
sap,
Infect the sound pine, and divert his
grain
Tortive and errant from his course of
growth.

T. and C. i. 3.

✓ Ceremony was but devis'd at first
To set a gloss on faint deeds, hollow
welcomes,

Shakespeare Proverbs

Recanting goodness, sorry ere 'tis
shewn;

But where there is true friendship,
there needs none.

T. of Athens, i. 2.

✓ Common chances common men could
bear.

Coriol. iv. 1.

✓ Cowards die many times before their
deaths;

The valiant never taste of death but
once.

J. Cæsar, ii. 2.

Celerity is never more admir'd
Than by the negligent.

Ant. and Cleo. iii. 7.

✓ Cowards father cowards, and base
things sire base;

Nature hath meal and bran, contempt
and grace.

Cymbeline, iv. 2.

Shakespeare Proverbs

Court holy-water in a dry house is
better than rain-water out o' door.

Lear, iii. 2.

Care keeps his watch in every old
man's eye;

And where care lodges, sleep will
never lie.

Rom. and Jul. ii. 3.

Conceit, more rich in matter than in
words,

Braggs of his substance, not of orna-
ment.

Rom. and Jul. ii. 6.

✓ Conscience does make cowards of us
all.

Hamlet, iii. 1.

✓ Conceit in weakest bodies strongest
works.

Hamlet, iii. 4.

✓ Duty never yet did want his meed.

T. G. of Ver. ii. 4.

✓ **Shakespeare Proverbs**

Dumb jewels often, in their silent
kind,
More than quick words, do move a
woman's mind.

T. G. of Ver. iii. 1.

Disguise, I see, thou art a wickedness
Wherein the pregnant enemy does
much.

T. Night, ii. 2.

Drones suck not eagles' blood, but rob
bee-hives.

2 Henry VI. iv. 1.

Dark night, that from the eye his
function takes,
The ear more quick of apprehension
makes.

M. N. Dream, iii. 2.

✓ Direct not him whose way himself will
choose;

'Tis breath thou lack'st, and that
breath wilt thou lose.

Richard II. ii. 1.

✓ **Shakespeare Proverbs**

Delays have dangerous ends.

1 *Henry VI.* iii. 2.

Delay leads impotent and snail-paced
beggary.

Richard III. iv. 3.

Degree being vizarded,
The unworthiest shews as fairly in the
mask.

Troi. and Cres. i. 3.

✓ Dogs are as often beat for barking
As therefore kept to do so.

Coriol. ii. 3.

Doubting things go ill often hurts more
Than to be sure they do; for certainties
Either are past remedies, or timely
knowing,

The remedy then born.

✓ *Cymbeline,* i. 6.

Death remember'd should be like a
mirror,

Shakespeare Proverbs

Who tells us life's but breath; to
trust it, error.

Pericles, i. 1.

✓ Distribution should undo excess,
And each man have enough.

Lear, iv. 1.

✓ Diseases, desperate grown,
By desperate appliance are reliev'd.

Hamlet, iv. 3.

✓ Dull not device by coldness and delay.

Othello, ii. 3.

✓ Dangerous conceits are in their natures
poisons,
Which at the first are scarce found to
distaste;

But with a little act upon the blood,
Burn like the mines of sulphur.

Othello, iii. 3.

Every man shift for all the rest, and

Shakespeare Proverbs

let no man care for himself; for all
is but fortune.

Tempest, v. 1.

Ebbing men, indeed,
Most often do so near the bottom run
By their own fear or sloth.

Tempest, ii. 1.

✓ Experience is by industry achiev'd,
And perfected by the swift course of
time.

T. G. of Ver. i. 3.

✓ Every fault's condemned ere it be
done.

Meas. for Meas. ii. 2.

Every lane's end, every shop, church,
session, hanging, yields a careful man
work.

W. Tale, iv. 4.

Every good servant does not all com-
mands;

No bond but to do just ones.

Cymbeline, v. 1.

Shakespeare Proverbs

Every one can master a grief but he
that has it.

Much Ado, iii. 2.

Every man should take his own.

M. N. Dream, iii. 2.

Evils that take leave,
On their departure most of all shew
evil.

K. John, iii. 4.

Every subject's duty is the king's;
but every subject's soul is his own.

Henry V. iv. 1.

Every cloud engenders not a storm.

3 *Henry VI.* v. 3.

Emulation hath a thousand sons,
That one by one pursue; if you give
way,
Or hedge aside from the direct forth-
right,

Shakespeare Proverbs

Like to an enter'd tide, they all rush by
And leave you hindmost.

T. and C. iii. 3.

Every time
Serves for the matter that is then born
in it.

Ant. and Cleo. ii. 2.

Every true man's apparel fits your
thief.

Meas. for Meas. iv. 2.

Extremity is the trier of spirits.

Coriol. iv. 1.

Easy it is
Of a cut loaf to steal a shive.

T. Andron. ii. 1.

Every inordinate cup is unblessed,
and the ingredient is a devil.

Othello, ii. 3.

Foolery does walk about the orb like
the sun, it shines everywhere.

T. Night, iii. 1.

Shakespeare Proverbs

Fast bind, fast find.

Mer. of Ven. ii. 5.

Fire that is closest kept burns most of all.

T. G. of Ver. i. 2.

Fat paunches have lean pates.

L. L. Lost, i. 1.

Fools are as like husbands as pilchards are to herrings, the husband's the bigger.

T. Night, iii. 1.

Friendship is constant in all other things, save in the office and affairs of love.

Much Ado, ii. 1.

Fair ladies mask'd are roses in their bud;

Dismask'd, their damask sweet com-mixture shewn,

Shakespeare Proverbs

Are angels vailing clouds or roses
blown.

L. L. Lost, v. 2.

Far from her nest the lapwing cries
away.

C. of Errors, iv. 2.

Falsehood, cowardice, and poor descent,
Three things that women highly hold
in hate.

T. G. of Ver. iii. 2.

Fly pride, says the peacock.

C. of Errors, iv. 3.

False face must hide what the false
heart doth know.

Macbeth, i. 7.

Fierce extremes

In their continuance will not feel them-
selves.

K. John, v. 7.

Fell sorrow's tooth doth never rankle
more

Shakespeare Proverbs

Than when it bites, but lanceth not the
sore.

Richard II. i. 3.

✓ Friendly counsel cuts off many foes.

1 *Henry VI.* iii. 1.

✓ Forbear to judge, for we are sinners
all.

2 *Henry VI.* iii. 3.

✓ Fearful commenting
Is leaden servitor to dull delay.

Richard III. iv. 3.

✓ Fair fruit in an unwholesome dish
[Is] like to rot untasted.

T. and C. ii. 3.

✓ Few words to fair faith.

T. and C. iii. 2.

Faults that are rich are fair.

T. of Athens, i. 2.

✓ Fools are not mad folks.

Cymbeline, ii. 3.

Shakespeare Proverbs

✓
Famine,
Ere clean it o'erthrow nature, makes
it valiant.

Cymbeline, iii. 6.

✓
Fortune brings in some boats that
are not steer'd.

Cymbeline, iv. 3.

✓
Few love to hear the sins they love
to act.

Pericles, i. 1.

Flattery is the bellows blows up sin;
The thing the which is flatter'd, but a
spark,
To which that blast gives heat and
stronger glowing.

Pericles, i. 2.

✓
Fathers that wear rags
Do make their children blind;
But fathers that bear bags
Shall see their children kind.

Lear, ii. 4.

Shakespeare Proverbs

Full oft 't is seen,
Our means secure us; and our mere
defects

Prove our commodities.

Lear, iv. 1.

Foul deeds will rise,
Though all the earth o'erwhelm them,
to men's eyes.

Hamlet, i. 2.

Fruits that blossom first will first be
ripe.

Othello, ii. 3.

Full oft we see
Cold wisdom waiting on superfluous
folly.

All's Well, i. 1.

God sends a curst cow short horns.

Much Ado, ii. 1.

Grace is grace, despite of all con-
troversy.

Meas. for Meas. i. 2.

Shakespeare Proverbs

Good wine needs no bush.

As You Like It, epil.

Great men should drink with harness
on their throats.

T. of Athens, i. 2.

Good reasons must, of force, give
place to better.

J. Cæsar, iv. 3.

Great floods have flown
From simple sources.

All's Well, ii. 1.

Great men may jest with saints; 't is
wit in them,
But in the less, foul profanation.

Meas. for Meas. ii. 2.

Good alone
Is good without a name; vileness is so.
The property by what it is should go,
Not by the title.

All's Well, ii. 3.

Shakespeare Proverbs

Grief boundeth where it falls,
Not with the empty hollowness, but
weight.

Richard II. i. 2.

Grief makes one hour ten.

Richard II. i. 3.

Gnarling sorrow hath less power to
bite

The man that mocks at it, and sets it
light.

Richard II. i. 3.

Glory is like a circle in the water,
Which never ceaseth to enlarge itself,
Till, by broad spreading, it disperse to
naught.

1 Henry VI. i. 2.

Great men have reaching hands.

2 Henry VI. iv. 7.

Give to a gracious message

Shakespeare Proverbs

A host of tongues; but let ill tidings
tell

Themselves when they be felt.

Ant. and Cleo. ii. 5.

✓ Greatness, once fallen out with fortune,
Must fall out with men too.

T. and C. iii. 3.

✓ Good words are better than bad
strokes.

J. Cæsar, v. 1.

Great griefs medicine the less.

Cymbeline, iv. 2.

✓ Golden lads and girls all must,
As chimney-sweepers, come to dust.

Cymbeline, iv. 2.

✓ Good wine is a good familiar crea-
ture, if it be well used.

Othello, ii. 3.

✓ Good name, in man and woman,
Is the immediate jewel of their souls.

Othello, iii. 3.

Shakespeare Proverbs

Good things should be praised.

T. G. of Ver. iii. 1.

Hope is a curtal dog in some affairs.

Merry Wives, ii. 1.

✓ Hope is a lover's staff.

T. G. of Ver. iii. 1.

Home-keeping youths have ever
homely wits.

T. G. of Ver. i. 1.

He that dies pays all debts.

Tempest, iii. 2.

He that is well hanged in this world
needs to fear no colours.

T. Night, i. 5.

Happy are they that hear their own
detractions, and can put them to
mending.

Much Ado, ii. 3.

Hold, or cut bow-strings.

M. N. Dream, i. 2.

Shakespeare Proverbs

He wants wit that wants resolved will
To learn his wit to exchange the bad
for better.

T. G. of Ver. ii. 6.

✓ He must observe their mood on whom
he jests,
The quality of persons, and the time.

T. Night, iii. 1.

✓ He who the sword of heaven will bear
Should be as holy as severe.

Meas. for Meas. iii. 2.

Honest as the skin between his brows.

Much Ado, iii. 5.

✓ Honest plain words best pierce the
ear of grief.

L. L. Lost, v. 2.

Holy men at their death have good
inspirations.

Mer. of Ven. i. 2.

Shakespeare Proverbs

✓ Hanging and wiving goes by destiny.
Mer. of Ven. ii. 9.

✓ He is well paid that is well satisfied.
Mer. of Ven. iv. 1.

How full of briars is this working-day world!

As You Like It, i. 3.

Half won is a match well made.
All's Well, iv. 3.

He that a fool doth very wisely hit
Doth very foolishly, although he smart,
Not to seem senseless of the bob.

As You Like It, ii. 7.

✓ How bitter a thing it is to look into
happiness through another man's eyes!

As You Like It, v. 2.

✓ He that of greatest works is finisher
Oft does them by the weakest minister.

All's Well, ii. 1.

Shakespeare Proverbs

Honours thrive
When rather from our acts we them
derive
Than our foregoers.

All's Well, ii. 3.

Happy man be his dole!
Merry Wives, iii. 4; *T. of Shrew*, i. 1; *W.*
Tale, i. 2; 1 *Henry IV.* ii. 1.

He that runs fastest gets the ring.
T. of Shrew, i. 1.

✓ He that is giddy thinks the world
turns round.

T. of Shrew, v. 2.

How sometimes nature will betray its
folly,
Its tenderness, and make itself a pas-
time
To harder bosoms!

W. Tale, i. 2

Shakespeare Proverbs

✓ He that is proud eats up himself;
pride is his own glass, his own trumpet,
his own chronicle; and whatever
praises itself but in the deed devours
the deed in the praise.

T. and C. ii. 3.

✓ He that loves to be flattered is worthy
o' the flatterer.

T. of Athens, i. 1.

✓ He's truly valiant that can wisely
suffer

The worst that man can breathe, and
make his wrongs

His outsides; to wear them like his
raiment, carelessly,

And ne'er prefer his injuries to his
heart,

To bring it into danger.

T. of Athens, iii. 5.

Shakespeare Proverbs

✓ Honour and policy, like unsever'd
friends,

I' the war do grow together.

Coriol. iii. 2.

✓ Hollow men, like horses hot at hand,
Make gallant show and promise of
their mettle;

But when they should endure the
bloody spur,

They fall their crests, and, like deceit-
ful jades,

Sink in the trial.

J. Cæsar, iv. 2.

✓ He that can endure
To follow with allegiance a fallen lord
Does conquer him that did his master
conquer.

Ant. and Cleo. iii. 13.

How hard it is to hide the sparks of
nature!

Cymbeline, iii. 3.

Shakespeare Proverbs

He that sleeps feels not the tooth-ache.

Cymbeline, v. 4.

✓ He lives in fame that died in virtue's cause.

T. and C. i. 1.

He was a wise fellow, and had good discretion that, being bid to ask what he would of the king, desired he might know none of his secrets.

Pericles, i. 3.

✓ How sharper than a serpent's tooth
it is
To have a thankless child.

Lear, i. 4.

✓ Have more than thou shewest,
Speak less than thou knowest,
Lend less than thou owest.

Lear, i. 4.

Shakespeare Proverbs

He that has a house to put's head
in has a good headpiece.

Lear, iii. 2.

✓ He that is stricken blind cannot forget
The precious treasure of his eyesight
lost.

Rom. and Jul. i. 1.

✓ He jests at scars that never felt a
wound.

Rom. and Jul. ii. 2.

✓ He robs himself that spends a boot-
less grief.

Othello, i. 3.

✓ How poor are they that have not
patience!

Othello, ii. 3.

✓ He that filches from me my good name
Robs me of that which not enriches
him,

And makes me poor indeed.

Othello, iii. 3.

Shakespeare Proverbs

He that is robb'd, not wanting what
is stolen,
Let him not know't, and he's not
robb'd at all.

Othello, iii. 3.

✓ Infirmary, that decays the wise, doth
ever make the better fool.

T. Night, i. 5.

In delay there lies no plenty.

T. Night, ii. 3.

✓ In the sweetest bud
The eating canker dwells.

T. G. of Ver. i. 1.

✓ Inconstancy falls off ere it begins.

T. G. of Ver. v. 4.

✓ Indeed a sheep doth very often stray,
An if the shepherd be a while away.

T. G. of Ver. i. 1.

Shakespeare Proverbs

It is a heretic that makes the fire,
Not she that burns in't.

W. Tale, ii. 3.

✓ In nature there's no blemish but the
mind,
None can be called deform'd but the
unkind.

T. Night, iii. 4.

✓ In love, the heavens themselves do
guide the state;
Money buys lands, and wives are sold
by fate.

Merry Wives, v. 5.

It comes to pass oft, that a terrible
oath, with a swaggering accent sharply
twanged off, gives manhood more ap-
probation than ever proof itself could
have earned them.

T. Night, iii. 4.

Shakespeare Proverbs

If our virtues
Did not grow forth of us, 't were all
alike

As if we had them not.

Meas. for Meas. i. 1.



It is excellent
To have a giant's strength; but it is
tyrannous

To use it like a giant.

Meas. for Meas. ii. 2.



Is the jay more precious than the lark,
Because his feathers are more beautiful?

Or is the adder better than the eel,
Because his painted skin contents the
eye?

T. of Shrew, iv. 3.

It oft falls out
To have what we would have, we
speak not what we mean.

Meas. for Meas. ii. 4.

Shakespeare Proverbs

✓ In time the savage bull doth bear
the yoke.

Much Ado, i. 1.

It is the witness still of excellency
To put a strange face on his own per-
fection.

Much Ado, ii. 3.

✓ In a false quarrel there is no true
valour.

Much Ado, v. 1.

If a man do not erect in this age
his own tomb ere he dies, he shall live
no longer in monument than the bell
rings and the widow weeps.

Much Ado, v. 2.

If a man will be beaten with brains,
he shall wear nothing handsome about
him.

Much Ado, v. 4.

✓ If to do were as easy as to know

Shakespeare Proverbs

what were good to do, chapels had been churches, and poor men's cottages princes' palaces.

Mer. of Ven. i. 2.

✓ It is a good divine that follows his own instructions.

Mer. of Ven. i. 2.

✓ It is a wise father that knows his own child.

Mer. of Ven. ii. 2.

It is a hard matter for friends to meet; but mountains may be removed with earthquakes, and so encounter.

As You Like It, iii. 2.

I had rather have a fool to make me merry than experience to make me sad.

As You Like It, iv. 1.

I have faced it with a card of ten.

T. of Shrew, ii. 1.

Shakespeare Proverbs

I ne'er heard yet
That any of these bolder vices wanted
Less impudence to gainsay what they
did
Than to perform it first.

W. Tale, iii. 2.

✓ Ill deeds are doubled with an evil
word.

C. of Errors, iii. 2.

In food, in sport, and life-preserving
rest,
To be disturb'd would mad or man or
beast.

C. of Errors, v. 1.

Infected minds
To their deaf pillows will discharge
their secrets.

Macbeth, v. 1.

Shakespeare Proverbs

✓
If angels fight,
Weak men must fall, for Heaven still
guards the right.

Richard II. iii. 2.

In poison there is physic.

2 Henry IV. i. 1.

In everything the purpose must
weigh with the folly.

2 Henry IV. ii. 2.

Ill will never said well.

Henry V. iii. 7.

It is certain that either wise bearing or ignorant carriage is caught, as men take diseases, one of another; therefore, let men take heed of their company.

2 Henry IV. v. 1.

Ignorance is the curse of God;
Knowledge the wing wherewith we fly
to heaven.

2 Henry IV. iv. 7.

Shakespeare Proverbs

Ill blows the wind that profits nobody.

3 Henry VI. ii. 5.

✓ Idle weeds are fast in growth.

Richard III. iii. 1.

✓ If money go before, all ways do lie open.

Merry Wives, ii. 2.

In the wind and tempest of her frown,
Distinction, with a broad and powerful
fan,

Puffing at all, winnows the light away,
And what hath mass or matter, by
itself

Lies rich in virtue, and unmingled.

T. and C. i. 3.

✓ It is the bright day that brings forth
the adder,

And that craves wary walking.

J. Cæsar, ii. 1.

Shakespeare Proverbs

✓ In time we hate that which we often
fear.

Ant. and Cleo. i. 3.

I'll take thy word for faith, not ask
thine oath;
Who shuns not to break one will sure
crack both.

Pericles, i. 2.

✓ Ingratitude, thou marble-hearted fiend,
More hideous when thou show'st thee
in a child
Than the sea-monster!

Lear, i. 4.

✓ Infirmary doth still neglect all office
Whereto our health is bound; we are
not ourselves
When Nature, being oppress'd, com-
mands the mind
To suffer with the body.

Lear, ii. 4.

Shakespeare Proverbs

In the reproof of chance
Lies the true proof of men.

T. and C. i. 3.

In delay
We waste our lights in vain, like lamps
by day.

Rom. and Jul. i. 4.

In the fatness of these pury times,
Virtue itself of vice must pardon beg;
Yea, curb and woo for leave to do him
good.

Hamlet, iii. 4.

✓ It is their husbands' faults
If wives do fall.

Othello, iv. 3.

✓ Jesters do oft prove prophets.

Lear, v. 3.

✓ Beware, my lord, of jealousy;
It is the green-eyed monster, which
doth make
The meat it feeds on.

Othello, iii. 3.

Shakespeare Proverbs

- ✓ Kindness, nobler ever than revenge.

As You Like It, iv. 3.

Keep thy friend

Under thy own life's key.

All's Well, i. 1.

- ✓ Knavery's plain face is never seen
till used.

Othello, ii. 1.

- ✓ Love, thou know'st, is full of jealousy.

T. G. of Ver. ii. 4.

- ✓ Love looks not with the eyes, but
with the mind.

M. N. Dream, i. 1.

- ✓ Love delights in praises.

T. G. of Ver. ii. 4.

Love will not be spurred to what it
loathes.

T. G. of Ver. v. 2.

Lovers break not hours,
Unless it be to come before their time.

T. G. of Ver. v. 1.

Shakespeare Proverbs

Let us not burden our remembrances
With a heaviness that's gone.

Tempest, v. 1.

Let still the woman take
An elder than herself; so wears she to
him,
So sways she level in her husband's
heart.

T. Night, ii. 4.

✓ Love is like a child,
That longs for everything that he can
come by.

T. G. of Ver. iii. 1.

Love sought is good, but given un-
sought is better.

T. Night, iii. 1.

Let us be keen, and rather cut a little,
Than fall, and bruise to death.

Meas. for Meas. ii. 1.

Shakespeare Proverbs

✓
Lawful mercy is
Nothing akin to foul redemption.

Meas. for Meas. ii. 4.

Love talks with better knowledge,
and knowledge with dearer love.

Meas. for Meas. iii. 2.

Loving goes by haps;
Some Cupid kills with arrows, some
with traps.

Much Ado, iii. 1.

Life is a shuttle.

Merry Wives, v. 1.

✓ Lovers ever run before the clock.

Mer. of Ven. ii. 6.

✓ Love all; trust a few;
Do wrong to none.

All's Well, i. 1.

Love that comes too late,
Like a remorseful pardon slowly car-
ried,

Shakespeare Proverbs

To the great sender turns a sour
offence,

Crying That's good that's gone.

All's Well, v. 3.

Let the world slide.

T. of Shrew, ind. 1.

Light vanity, insatiate cormorant,
Consuming means, soon preys upon
itself.

Richard II. ii. 2.

✓ Light boats sail swift, though greater
hulks draw deep.

T. and C. ii. 2.

Let not virtue seek
Remuneration for the thing it was;
for beauty, wit,
High birth, vigour of bone, desert in
service,

Shakespeare Proverbs

Love, friendship, charity, are subjects
all

To envious and calumniating time.

T. and C. iii. 3.

✓ Lowliness is young ambition's ladder,
Whereto the climber-upward turns his
face;

But when he once attains the upmost
round,

He then unto the ladder turns his
back,

Looks in the clouds, scorning the base
degrees

By which he did ascend.

J. Cæsar, ii. 1.

Let determin'd things to destiny
Hold unbewail'd their way.

Ant. and Cleo. iii. 6.

✓ Love's reason's without reason.

Cymbeline, iv. 2.

Shakespeare Proverbs

Let go thy hold when a great wheel
runs down a hill, lest it break thy
neck with following it; but the great
one that goes up the hill, let him draw
thee after.

Lear, ii. 4.

Love goes toward love, as schoolboys
from their books;
But love from love, toward school with
heavy looks.

Rom. and Jul. ii. 2.

✓ Love's heralds should be thoughts,
Which ten times faster glide than the
sun's beams
Driving back shadows over lowering
hills.

Rom. and Jul. ii. 5.

Love moderately; long love doth so.

Rom. and Jul. ii. 6.

Loan oft loses both itself and friend.

Hamlet, i. 3.

Shakespeare Proverbs

Let's teach ourselves that honourable
stop,
Not to outsport discretion.

Othello, ii. 3.

Let our finger ache, and it indues
Our other healthful members even to
that sense
Of pain.

Othello, iii. 4.

✓ Misery makes sport to mock itself.
Richard II. ii. 1.

✓ Most poor matters point to rich ends.
Tempest, iii. 1.

✓ Many a good hanging prevents a bad
marriage.
T. Night, i. 5.

Many can brook the weather, that
love not the wind.
L. L. Lost, iv. 2.

Shakespeare Proverbs

✓ Men that hazard all
Do it in hope of fair advantages.
Mer. of Ven. ii. 7.

✓ Mercy is not itself, that oft looks so;
Pardon is still the nurse of second woe.
Meas. for Meas. ii. 1.

✓ Maids, in modesty, say No to that
Which they would have the profferer
construe Ay.
T. G. of Ver. i. 2.

✓ Most dangerous
Is that temptation that doth goad us on
To sin in loving virtue.
Meas. for Meas. ii. 2.

✓ Men were deceivers ever,
One foot in sea and one on shore,
To one thing constant never.
Much Ado, ii. 3.

Men
Can counsel, and speak comfort to that
grief

Shakespeare Proverbs

Which they themselves not feel; but,
tasting it,
Their counsel turns to passion, which
before
Would give preceptual medicine to
rage,
Fetter strong madness in a silken
thread,
Charm ache with air, and agony with
words.

Much Ado, v. 1.

Misery doth part
The flux of company.

As You Like It, ii. 1.

✓ Most friendship is feigning; most
loving mere folly.

As You Like It, ii. 7.

✓ Men have died from time to time,
and worms have eaten them, but not
for love.

As You Like It, iv. 1.

Shakespeare Proverbs

Men are April when they woo,
December when they wed.

As You Like It, iv. 1.

Many a man's tongue shakes out his
master's undoing.

All's Well, ii. 4.

Make the doors upon a woman's wit,
and it will out at the casement; shut
that, and 't will out at the keyhole;
stop that, 't will fly with the smoke
out at the chimney.

As You Like It, iv. 1.

Maids are May when they are maids
but the sky changes when they are
wives.

As You Like It, iv. 1.

Moderate lamentation is the right of
the dead, excessive grief the enemy
to the living.

All's Well, i. 1.

Shakespeare Proverbs

- ✓ Misery acquaints a man with strange
bedfellows.

Tempest, ii. 2.

More are men's ends marked than
their lives before.

Richard II. ii. 1.

Most subject is the fattest soil to
weeds.

2 Henry IV. iv. 4.

- ✓ Marriage is a matter of more worth
Than to be dealt in by attorneyship.

1 Henry VI. v. 5.

Many strokes, though with a little
axe,
Hew down and fell the hardest-
timbered oak.

3 Henry VI. ii. 1.

- ✓ Men's evil manners live in brass; their
virtues
We write in water.

Henry VIII. iv. 2.

Shakespeare Proverbs

Men that make
Envy and crooked malice nourishment
Dare bite the best.

Henry VIII. v. 3.

Men prize the thing ungain'd more
than it is.

T. and C. i. 2.

✓ Modest doubt is call'd
The beacon of the wise.

T. and C. ii. 2.

✓ Men shut their doors against a
setting sun.

T. of Athens, i. 2.

Many do keep their chambers are
not sick.

T. of Athens, iii. 4.

✓ Men at some time are masters of their
fates;
The fault, dear Brutus, is not in our
stars,

Shakespeare Proverbs

But in ourselves, that we are underlings.

J. Cæsar, i. 2.

Men may construe things after their fashion,
Clean from the purpose of the things themselves.

J. Cæsar, i. 3.

Men's judgments are
A parcel of their fortunes.

Ant. and Cleo., iii. 13.

Most miserable
Is the desire that's glorious; blest be those,
How mean soe'er, that have their honest wills,
Which seasons comfort.

Cymbeline, i. 6.

✓ Men's vows are women's traitors.

Cymbeline, iii. 4.

Shakespeare Proverbs

Man and man should brothers be;
But clay and clay differs in dignity,
Whose dust is both alike.

Cymbeline, iv. 2.

More water glideth by the mill
Than wots the miller of.

T. Andron, ii. 1.

Men must endure
Their going hence, even as their coming
hither;
Ripeness is all.

Lear, v. 2.

Men
Are as the time is; to be tender-minded
Does not become a sword.

Lear, v. 3.

Many wearing rapiers are afraid of
goose-quills.

Hamlet, ii. 2.

Shakespeare Proverbs

Murder, though it have no tongue, will
speak

With most miraculous organ.

Hamlet, ii. 2.

Men do their broken weapons rather
use

Than their bare hands.

Othello, i. 3.

Men should be what they seem.

Othello, iii. 3.

✓ Men are not gods;
Nor of them look for such observances
As fit the bridal.

Othello, iii. 4.

Nice customs curtsy to great kings.

Henry VI. v. 2.

✓ Nobody but has his fault.

Merry Wives, i. 4.

Shakespeare Proverbs

Not to be a-bed after midnight is
to be up betimes.

T. Night, ii. 3.

Nightingales answer daws!

T. Night, iii. 4.

No legacy is so rich as honesty.

All's Well, iii. 5.

No might nor greatness in mortality
Can censure scape.

Meas. for Meas. iii. 2.

Near or far off, well won is still
well shot.

K. John, i. 1.

Nought's had, all's spent,
Where our desire is got without con-
tent.

Macbeth, iii. 2.

Nature never lends
The smallest scruple of her excellence,

Shakespeare Proverbs

But, like a thrifty goddess, she determines

Herself the glory of a creditor,

Both thanks and use.

Meas. for Meas. i. 1.

No ceremony that to great ones longs,
Not the king's crown, nor the deputed sword,

The marshal's truncheon, nor the judge's robe,

Become them with one half so good a grace

As mercy does.

Meas. for Meas. ii. 2.

New honours come upon him,
Like our strange garments, cleave not to their mould

But with the aid of use.

Macbeth, i. 3.

New-made honour doth forget men's names.

K. John, i. 1.

Shakespeare Proverbs

Nature craves
All dues be render'd to their owners.
T. and C. ii. 2.

Nature, as it grows again toward
earth,
Is fashion'd for the journey, dull and
heavy.

T. of Athens, ii. 2.

✓ Nothing emboldens sin so much as
mercy.

T. of Athens, iii. 5.

✓ Nature must obey necessity.

J. Cæsar, iv. 3.

Never anger
Made good guard for itself.

Ant. and Cleo. iv. 1.

Notes of sorrow out of tune are worse
Than priests and fanes that lie.

Cymbeline, iv. 2.

Shakespeare Proverbs

✓ No visor does become black villany
So well as soft and tender flattery.

Pericles, iv. 1.

Nor are those empty-hearted whose low
sound

Reverbs no hollowness.

Lear, i. 1.

Nature, crescent, doth not grow alone
In thews and bulk; but, as this temple
waxes,

The inward service of the mind and
soul

Grows wide withal.

Hamlet, i. 3.

Nothing almost sees miracles but
misery.

Lear, ii. 2.

Nought so vile that on the earth doth
live

But to the earth some special good
doth give;

Shakespeare Proverbs

Nor aught so good but, strain'd from
that fair use,
Revolts from true birth, stumbling on
abuse.

Rom. and Jul. ii. 3.

✓ Nor stony tower, nor walls of beaten
brass,
Nor airless dungeon, nor strong links
of iron,
Can be retentive to the strength of
spirit.

J. Cæsar, i. 3.

One fire burns out another's burning.

Rom. and Jul. i. 2.

O world, how apt the poor are to
be proud!

T. Night, iii. 1.

One that had rather go with sir
priest than sir knight.

T. Night, iii. 4.

Shakespeare Proverbs

✓ One of those gentle ones that will
use the devil himself with courtesy.

T. Night, iv. 2.

Our compell'd sins
Stand more for number than account.

Meas. for Meas. ii. 4.

Omittance is no quittance.

As You Like It, iii. 5.

✓ Our doubts are traitors,
And make us lose the good we oft
might win
By fearing to attempt.

Meas. for Meas. i. 4.

Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost
and worn,

Than women's are.

T. Night, ii. 4.

Our natures do pursue,
Like rats that ravin down their proper
bane,

Shakespeare Proverbs

A thirsty evil; and when we drink, we
die.

Meas. for Meas. i. 2.

Ourselves we do not owe;
What is decreed must be.

T. Night, i. 5.

O place! O form!
How often dost thou with thy case,
thy habit,
Wrench awe from fools, and tie the
wiser souls
To thy false seeming!

Meas. for Meas. ii. 4.

*Outward courtesies would fain pro-
claim*

Favours that keep within.

Meas. for Meas. v. 1.

One doth not know
How much an ill word may empoison
liking.

Much Ado, iii. 1.

Shakespeare Proverbs

One man holding troth,
A million fail, confounding oath on
oath.

M. N. Dream, iii. 2.

Our remedies oft in ourselves do lie,
Which we ascribe to heaven.

All's Well, i. 1.

Oft our displeasures, to ourselves un-
just,

Destroy our friends, and after weep
their dust.

All's Well, v. 3.

On our quick'st decrees
The inaudible and noiseless foot of
Time

Steals, ere we can effect them.

All's Well, v. 3.

Oft expectation fails, and most oft
there

Where it most promises; and oft it
hits

Shakespeare Proverbs

Where hope is coldest, and despair
most sits.

All's Well, ii. 1.

Our rash faults
Make trivial price of serious things we
have,
Not knowing them until we know their
grave.

All's Well, v. 3.

Our cake's dough on both sides.

T. of Shrew, i. 1.

One good deed, dying tongueless,
Slaughters a thousand waiting upon
that.

W. Tale, i. 2.

Oftentimes, to win us to our harm,
The instruments of darkness tell us
truths,
Win us with honest trifles, to betray us
In deepest consequence.

Macbeth, i. 3.

Shakespeare Proverbs

Oftentimes excusing of a fault
Doth make the fault the worse by the
excuse.

K. John, iv. 2.

One sudden foil should never breed,
distrust.

1 Henry VI. iii. 3.

One touch of nature makes the whole
world kin.

T. and C. iii. 3.

Omission to do what is necessary
Seals a commission to a blank of
danger;

And danger, like an ague, subtly taints,
Even then when we sit idly in the sun.

T. and C. iii. 3.

One bear will not bite another.

T. and C. v. 7.

O, that men's ears should be
To counsel deaf, but not to flattery!

T. of Athens, i. 2.

Shakespeare Proverbs

One fire drives out one fire; one nail,
one nail;

Rights by rights falter, strengths by
strengths do fail.

Coriol. iv. 7.

Often, to our comfort, shall we find
The sharded beetle in a safer hold
Than is the full-wing'd eagle.

Cymbeline, iii. 3.

Our courtiers say, all's savage but at
court;

Experience, O, thou disprov'st re-
port!

The imperious seas breed monsters;
for the dish,

Poor tributary rivers as sweet fish.

Cymbeline, iv. 2.

Our very eyes are sometimes like
our judgments, blind.

Cymbeline, iv. 2.

Shakespeare Proverbs

One sorrow never comes but brings an
heir

That may succeed as his inheritor.

Cymbeline, i. 4.

Opinion's but a fool, that makes us
scan

The outward habit by the inward man.

Pericles, ii. 2.

Our foster-nurse of nature is repose.

Lear, iv. 4.

One pain is lessen'd by another's
anguish.

Rom. and Jul. i. 2.

Our wills and fates do so contrary run
That our devices still are overthrown.

Hamlet, iii. 2.

Our thoughts are ours, their ends
none of our own.

Hamlet, iii. 2.

Shakespeare Proverbs

Oft 't is seen, the wicked prize itself
Buys out the law.

Hamlet, iii. 3.

Our bodies are our gardens, to the
which our wills are gardeners.

Othello, i. 3.

Oh, that men should put an enemy in
their mouths to steal away their brains!

Othello, ii. 3.

Past cure is still past care.

L. L. Lost, v. 2.

Please one, and please all.

T. Night, iii. 4.

Pity, that fools may not speak wisely
what wise men do foolishly.

As You Like It, i. 2.

Proffers, not took, reap thanks for
their reward.

All's Well, ii. 1.

Shakespeare Proverbs

Praising what is lost
Makes the remembrance dear.

All's Well, v. 3.

Present fears
Are less than horrible imaginings.

Macbeth, i. 3.

Patches set upon a little breach,
Discredit more, in hiding of the fault,
Than did the fault before it was so
patch'd.

K. John, iv. 2.

Past and to come seem best; things
present, worst.

2 Henry IV. i. 3.

Pirates may make cheap penny-
worths of their pillage.

2 Henry VI. i. 1.

Pleasure and revenge
Have ears more deaf than adders to
the voice
Of any true decision.

T. and C., ii. 2.

Shakespeare Proverbs

Pride hath no other glass
To shew itself but pride.

T. and C. iii. 3.

Perseverance . . .
Keeps honour bright; to have done is
to hang
Quite out of fashion, like a rusty mail
In monumental mockery.

T. and C. iii. 3.

Pity is the virtue of the law,
And none but tyrants use it cruelly.

T. of Athens, iii. 5.

Pitchers have ears.

T. of Shrew, iv. 4; Richard III. ii. 4.

Plenty and peace breeds cowards;
hardness ever
Of hardiness is mother.

Cymbeline, iii. 6.

Proper deformity seems not in the
fiend
So horrid as in woman.

Lear, iv. 2.

Shakespeare Proverbs

Plate sin with gold,
And the strong lance of justice hurt-
less breaks;
Arm it in rags, a pigmy's straw doth
pierce it.

Lear, iv. 6.

Pleasure and action make the hours
seem short.

Othello, ii. 3.

Poor and content is rich, and rich
enough;
But riches, fineless, is as poor as winter
To him that ever fears he shall be poor.

Othello, iii. 3.

Quarrelling . . .
Is valour misbegot, and came into the
world
When sects and factions were newly
born.

T. of Athens, iii. 5.

Shakespeare Proverbs

Rich honesty dwells, like a miser, in
a poor house, as your pearl in your
foul oyster.

As You Like It, v. 4.

Riddling confession finds but riddling
shrift.

Rom. and Jul. ii. 3.

Rich gifts wax poor when givers
prove unkind.

Hamlet, iii. 1.

Repent what's past; avoid what is to
come;
And do not spread the compost on the
weeds,
To make them ranker.

Hamlet, iii. 4.

Reputation is an idle and most false
imposition; oft got without merit, and
lost without deserving.

Othello, ii. 3.

Shakespeare Proverbs

Scorn at first makes after love the
more.

T. G. of Ver. iii. 1.

Steal by line and level.

Tempest, iv. 1.

Still swine eat all the draff.

Merry Wives, iv. 2.

Some kinds of baseness
Are nobly undergone.

Tempest, iii. 1.

Spirits are not finely touch'd
But to fine issues.

Meas. for Meas. i. 1.

Sleep seldom visits sorrow; when it
doth,

It is a comforter.

Tempest, ii. 1.

Silence is the perfectest herald of
joy.

Much Ado. ii. 1.

Shakespeare Proverbs

Some sports are painful; and their
labour
Delight in them sets off.

Tempest, iii. 1.

Some are born great, some achieve
greatness, and some have greatness
thrust upon them.

T. Night, ii. 5.

Some men must love my lady, and
some Joan.

L. L. Lost, iii. 1.

Society (saith the text) is the happi-
ness of life.

L. L. Lost, iv. 2.

Sowed cockle reaped no corn.

L. L. Lost, iv. 3.

Superfluity comes sooner by white
hairs, but competency lives longer.

Mer. of Ven. i. 2.

Shakespeare Proverbs

Soft stillness and the night
Become the touches of sweet harmony.

Mer. of Ven. v. 1.

Since the little wit that fools have
was silenced, the little foolery that
wise men have makes a great show.

As You Like It, i. 2.

Some sins do bear their privilege on
earth.

K. John, i. 1.

Sweet are the uses of adversity,
Which, like the toad, ugly and veno-
mous,

Wears yet a precious jewel in his head.

As You Like It, ii. 1.

Small cheer and great welcome
makes a merry feast.

C. of Errors, iii. 1.

Shakespeare Proverbs

Should all despair
That have revolted wives, the tenth of
mankind

Would hang themselves.

W. Tale, i. 2.

Slander lives upon succession;
Forever housed, where it gets possession.

C. of Errors, iii. 1.

Strong reasons make strong actions.

K. John, iii. 4.

Sorrow ends not when it seemeth
done.

Richard II. i. 2.

Small showers last long, but sudden
storms are short.

Richard II. ii. 1.

Sorrow breaks seasons and reposing
hours,

Makes the night morning, and the noon-
tide night.

Richard III. i. 4.

Shakespeare Proverbs

Sweet love, I see, changing his
property,
Turns to the sourest and most deadly
hate.

Richard II. iii. 2.

Self-love is not so vile a sin
As self-neglecting.

Henry V. ii. 4.

Soldiers' stomachs always serve them
well.

1 Henry VI. ii. 3.

Small curs are not regarded when they
grin,
But great men tremble when the lion
roars.

2 Henry VI. iii. 1.

Smooth runs the water where the
brook is deep.

2 Henry VI. iii. 1.

Small things make base men proud.

2 Henry VI. iv. 1.

Shakespeare Proverbs

Suspicion ever haunts the guilty mind;
The thief doth fear each bush an officer.

3 Henry VI. v. 6.

Sweet flowers are slow, and weeds
make haste.

Richard III. ii. 4.

Short summers lightly have a forward spring.

Richard III. iii. 1.

Supple knees feed arrogance.

T. and C. iii. 3.

Sometimes we are devils to ourselves,
When we will tempt the frailty of our
powers,

Presuming on their changeful potency.

T. and C. iv. 4.

Sweet love is food for fortune's
tooth.

T. and C. iv. 5.

Shakespeare Proverbs

Soldiers should brook as little
wrongs as gods.

T. of Athens, iii. 5.

Since the affairs of men rest still
uncertain,
Let's reason with the worst that may
befall.

J. Cæsar, v. 1.

Some innocents scape not the
thunderbolt.

Ant. and Cleo. ii. 5.

Some griefs are med'cinable.

Cymbeline, iii. 2.

Service is not service, so being done,
But being so allow'd.

Cymbeline, iii. 3.

Stony limits cannot hold love out;
And what love can do, that dares love
attempt.

Rom. and Jul. ii. 2.

Shakespeare Proverbs

Slander,
Whose edge is sharper than the sword;
whose tongue
Outvenoms all the worms of Nile;
whose breath
Rides on the posting winds, and doth
belie
All corners of the world: kings, queens,
and states,
Maids, matrons, nay, the secrets of the
grave
This viperous slander enters.

Cymbeline, iii. 4.

Society is no comfort to one not
sociable.

Cymbeline, iv. 2.

Some falls are means the happier to
arise.

Cymbeline, iv. 2.

Sweet mercy is nobility's true badge.

T. Andron. i. 1.

Shakespeare Proverbs

Sorrow concealed, like an oven stopp'd,
Doth burn the heart to cinders where
it is.

T. Andron. ii. 4.

Striving to better, oft we mar what 's
well.

Lear, i. 4.

Sad hours seem long.

Rom. and Jul. i. 1.

Tender youth is soon suggested.

T. G. of Ver. iii. 1.

Thought is free.

Tempest, iii. 2; *T. Night*, i. 3.

Too light winning
Makes the prize light.

Tempest, i. 2.

Travellers ne'er did lie,
Though fools at home condemn 'em.

Tempest, iii. 3.

Shakespeare Proverbs

The rarer action is
In virtue than in vengeance.

Tempest, v. 1.

The most forward bud
Is eaten by the canker ere it blow.

T. G. of Ver. i. 1.

The shepherd seeks the sheep, and
not the sheep the shepherd.

T. G. of Ver. i. 1.

They do not love that do not shew
their love.

T. G. of Ver. i. 2.

To plead for love deserves more fee
than hate.

T. G. of Ver. i. 2.

Truth hath better deeds than words
to grace it.

T. G. of Ver. ii. 2.

The current that with gentle murmur
glides,

Shakespeare Proverbs

Thou know'st, being stopp'd, impatiently doth rage.

T. G. of Ver. ii. 7.

That man that hath a tongue, I say,
is no man,
If with his tongue he cannot win a
woman.

T. G. of Ver. iii. 1.

The strongest oaths are straw
To the fire i' the blood.

Tempest, iv. 1.

To die is to be banish'd from myself.
T. G. of Ver. iii. 1.

'Tis the curse in love, and still
prov'd,
When women cannot love where they're
belov'd.

T. G. of Ver. v. 4.

Time is the nurse and breeder of all
good.

T. G. of Ver. iii. 1.

Shakespeare Proverbs

To be slow in words is a woman's
only virtue.

T. G. of Ver. iii. 1.

This weak impress of love is as a figure
Trenched in ice; which, with an hour's
heat,

Dissolves to water, and doth lose his
form.

T. G. of Ver. iii. 2.

There is no slander in an allowed
fool, though he do nothing but rail;
nor no railing in a known discreet man,
though he do nothing but reprove.

T. Night, i. 5.

'T was never merry world
Since lowly feigning was called com-
pliment.

T. Night, iii. 1.

There is no love-broker in the world
can more prevail in man's commenda-
tion with woman than report of valour.

T. Night, iii. 2.

Shakespeare Proverbs

'Tis not for gravity to play at
cherry-pit with Satan.

T. Night, iii. 4.

That in the captain's but a choleric
word,

Which in the soldier is flat blasphemy.

Meas. for Meas. ii. 2.

That that is, is.

T. Night, iv. 2.

There is no darkness but ignorance.

T. Night, iv. 2.

The whirligig of time brings in his
revenges.

T. Night, v. 1.

Thieves for their robbery have au-
thority

When judges steal themselves.

Meas. for Meas. iii. 1.

The miserable have no other medicine
But only hope.

Meas. for Meas. iii. 1.

Shakespeare Proverbs

The poor beetle, that we tread upon,
In corporal sufferance finds a pang as
great

As when a giant dies.

Meas. for Meas. iii. 1.

Truth is truth
To the end of the reckoning.

Meas. for Meas. v. 1.

Thoughts are no subjects;
Intentions but merely thoughts.

Meas. for Meas. v. 1.

The sense of death is most in apprehension.

Meas. for Meas. iii. 1.

The weariest and most loathed worldly
life,

That age, ache, penury, and imprisonment

Can lay on nature, is a paradise
To what we fear of death.

Meas. for Meas. iii. 1.

Shakespeare Proverbs

Trouble being gone, comfort should remain.

Much Ado, i. 1.

Time goes on crutches till love have all his rites.

Much Ado, ii. 1.

To be a well-favoured man is the gift of fortune; but to write and read comes by nature.

Much Ado, iii. 3.

The fashion wears out more apparel than the man.

Much Ado, iii. 3.

To strange sores strangely they strain the cure.

Much Ado, iv. 1.

'Tis all men's office to speak patience
To those that wring under the load of
sorrow;

But no man's virtue, nor sufficiency,

Shakespeare Proverbs

To be so moral when he shall endure
The like himself.

Much Ado, v. 1.

The course of true love never did
run smooth.

M. N. Dream, i. 1.

There's not one wise man among
twenty that will praise himself.

Much Ado, v. 2.

There was never yet philosopher
That could endure the toothache pa-
tiently,
However they have writ the style of
gods,
And made a push at chance and suffer-
ance.

Much Ado, v. 1.

The heresies that men do leave
Are hated most of those they did
deceive.

M. N. Dream, ii. 2.

Shakespeare Proverbs

The moon was a month old when Adam
was no more,
And raught not to five weeks when he
came to fivescore.

L. L. Lost, iv. 2.

There's no such sport as sport by
sport o'erthrown.

L. L. Lost, v. 2.

The words of Mercury are harsh af-
ter the songs of Apollo.

L. L. Lost, v. 2.

The quality of mercy is not strain'd,
It droppeth as the gentle rain from
heaven

Upon the place beneath.

Mer. of Ven. iv. 1.

They are as sick that surfeit with
too much as they that starve with
nothing.

Mer. of Ven. i. 2.

Shakespeare Proverbs

The brain may devise laws for the blood; but a hot temper leaps o'er a cold decree.

Mer. of Ven. i. 2.

The devil can cite Scripture for his purpose.

Mer. of Ven. i. 3.

The world is still deceived with ornament.

Mer. of Ven. iii. 2.

The weakest kind of fruit
Drops earliest to the ground.

Mer. of Ven. iv. 1.

The dulness of the fool is the
whetstone of the wits.

As You Like It, i. 2.

The man that hath no music in himself,
Nor is not mov'd with concord of
sweet sounds,

Shakespeare Proverbs

Is fit for treasons, stratagems, and
spoils.

Mer. of Ven. v. 1.

The nightingale, if she should sing by
day,

When every goose is cackling, would
be thought

No better a musician than the wren.

Mer. of Ven. v. 1.

Tongues in trees, books in the running
brooks,

Sermons in stones, and good in every-
thing.

As You Like It, ii. 1.

To some kind of men

Their graces serve them but as enemies.

As You Like It, ii. 3.

Travellers must be content.

As You Like It, ii. 4.

Shakespeare Proverbs

The oath of a lover is no stronger than the word of a tapster; they are both the confirmers of false reckonings.

As You Like It, iii. 4.

Those that are good manners at the court are as ridiculous in the country as the behaviour of the country is most mockable at the court.

As You Like It, iii. 2.

Time travels in divers paces with divers persons.

As You Like It, iii. 2.

The sight of lovers feedeth those in love.

As You Like It, iii. 4.

Time is the old justice that examines all offenders.

As You Like It, iv. 1.

There is no fettering of authority.

All's Well, ii. 3.

Shakespeare Proverbs

The fool doth think he is wise, but
the wise man knows himself to be a
fool.

As You Like It, v. 1.

The hind that would be mated by
the lion must die for love.

All's Well, i. 1.

The fated sky
Gives us free scope; only doth back-
ward pull
Our slow designs when we ourselves
are dull.

All's Well, i. 1.

Though honesty be no puritan, yet
it will do no hurt; it will wear the
surplice of humility over the black
gown of a big heart.

All's Well, i. 3.

'Tis often seen

Shakespeare Proverbs

Adoption strives with nature; and
choice breeds

A native slip to us from foreign seeds.

All's Well, i. 3.

The web of our life is of a mingled
yarn, good and ill together; our virtues
would be proud, if our faults whipped
them not; and our crimes would
despair, if they were not cherished by
our virtues.

All's Well, iv. 3.

The bitter past, more welcome is the
sweet.

All's Well, v. 3.

There's small choice in rotten apples.

T. of Shrew, i. 1.

Though little fire grows great with
little wind,

Yet extreme gusts will blow out fire
and all.

T. of Shrew, ii. 1.

Shakespeare Proverbs

'Tis not the many oaths that make the
truth,
But the plain single vow that is vow'd
true.

All's Well, iv. 2.

The poorest service is repaid with
thanks.

T. of Shrew, iv. 3.

'Tis the mind that makes the body
rich;
And as the sun breaks through the
darkest clouds,
So honour peereth in the meanest habit.

T. of Shrew, iv. 3.

Time it is, when raging war is done,
To smile at scapes and perils over-
blown.

T. of Shrew, v. 2. .

The silence often of pure innocence
Persuades when speaking fails.

W. Tale, ii. 2.

Shakespeare Proverbs

Though gold bides still
That others touch, yet often touching
will
Wear gold.

C. of Errors, ii. 1.

To have an open ear, a quick eye,
and a nimble hand, is necessary for a
cutpurse; a good nose is requisite also,
to smell out work for the other senses.

W. Tale, iv. 4.

Though authority be a stubborn
bear, yet he is oft led by the nose with
gold.

W. Tale, iv. 4.

There's a time for all things.

C. of Errors, ii. 2.

There's many a man hath more
hair than wit.

C. of Errors, ii. 2.

Shakespeare Proverbs

'T is holy sport to be a little vain,
When the sweet breath of flattery conquers strife.

C. of Errors, iii. 2.

Time and the hour runs through
the roughest day.

Macbeth, i. 3.

To alter favour ever is to fear.

Macbeth, i. 5.

The labour we delight in physics pain.

Macbeth, ii. 3.

— The venom clamours of a jealous
woman

Poison more deadly than a mad dog's
tooth.

C. of Errors, v. 1.

There's no art

— To find the mind's construction in the
face.

Macbeth, i. 4.

Shakespeare Proverbs

Things bad begun make strong themselves by ill.

Macbeth, iii. 2.

To shew an unfelt sorrow is an office
Which the false man does easy.

Macbeth, ii. 3.

Things without all remedy
Should be without regard.

Macbeth, iii. 2.

The flighty purpose never is o'ertook
Unless the deed go with it.

Macbeth, iv. 1.

The poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against
the owl.

Macbeth, iv. 2.

The grief that does not speak
Whispers the o'erfraught heart, and
bids it break.

Macbeth, iv. 3.

Shakespeare Proverbs

Things at the worst will cease, or else
climb upward
To what they were before.

Macbeth, iv. 2.

The night is long that never finds
the day.

Macbeth, iv. 3.

The better act of purposes mistook
Is to mistake again.

K. John, iii. 1.

Truth hath a quiet breast.

Richard II. i. 3.

There is no sure foundation set on
blood,
No certain life achiev'd by others'
death.

K. John, iv. 2.

/This England never did, nor never
shall,

Shakespeare Proverbs

Lie at the proud foot of a conqueror,
But when it first did help to wound
itself.

K. John, v. 7.

The more fair and crystal is the sky,
The uglier seem the clouds that in it
fly.

Richard II. i. 1.

That which in mean men we entitle
patience,
Is pale, cold cowardice in noble
breasts.

Richard II. i. 2.

Things sweet to taste prove in di-
gestion sour.

Richard II. i. 3.

There is no virtue like necessity.

Richard II. i. 3.

The apprehension of the good
Gives but the greater feeling to the
worse.

Richard II. i. 3.

Shakespeare Proverbs

The tongues of dying men
Enforce attention, like deep harmony.

Richard II. ii. 1.

Then all too late comes counsel to be
heard,
Where will doth mutiny with wit's
regard.

Richard II. ii. 1.

The setting sun, and music at the close,
As the last taste of sweets, is sweetest
last,
Writ in remembrance more than things
long past.

Richard II. ii. 1.

The lion will not touch the true
prince.

1 Henry IV. ii. 4.

The camomile, the more it is trodden
on, the faster it grows.

1 Henry IV. ii. 4.

Shakespeare Proverbs

The devil rides upon a fiddlestick.

1 *Henry IV.* ii. 4.

The latter end of a fray, and the beginning of a feast,

Fits a dull fighter, and a keen guest.

1 *Henry IV.* iv. 2.

✓ Tell truth, and shame the devil.

1 *Henry IV.* iii. 1.

Treason is but trusted like the fox,
Who, ne'er so tame, so cherish'd, and
lock'd up,

Will have a wild trick of his ancestors.

1 *Henry IV.* v. 2.

Two stars keep not their motion in
one sphere.

1 *Henry IV.* v. 4.

The thing that's heavy in itself
Upon enforcement flies with greatest
speed.

2 *Henry IV.* i. 1.

Shakespeare Proverbs

The undeserver may sleep when the
man of action is called on.

2 Henry IV. ii. 4.

There is a history in all men's lives,
Figuring the nature of the times
deceas'd.

2 Henry IV. iii. 1.

'Tis ever common
That men are merriest when they are
away from home.

Henry V. i. 2.

The better part of valour is discretion.

1 Henry IV. v. 4.

Though patience be a tired mare,
yet she will plod.

Henry V. ii. 1.

That's a valiant flea that dare eat
his breakfast on the lip of a lion.

Henry V. iii. 7.

Shakespeare Proverbs

There is some soul of goodness in
things evil,

Would men observingly distil it out.

Henry V. iv. 1.

'T is good for men to love their pres-
ent pains,

Upon example; so the spirit is eas'd.

And when the mind is quicken'd, out
of doubt,

The organs, though defunct and dead
before,

Break up their drowsy grave, and
newly move

With casted slough and fresh legerity.

Henry V. iv. 1.

There are few die well that die in a
battle.

Henry V. iv. 1.

The empty vessel makes the greatest
sound.

Henry V. iv. 4.

Shakespeare Proverbs

The smallest worm will turn, being
trodden on;
And doves will peck in safeguard of
their brood.

3 Henry VI. ii. 2.

That's a perilous shot out of an
elder gun, that a poor and a private
displeasure can do against a monarch.

Henry V. iv. 1.

The man that once did sell the lion's
skin
While the beast liv'd was kill'd with
hunting him.

Henry V. iv. 3.

The fox barks not when he would
steal the lamb.

2 Henry VI. iii. 1.

Thrice is he arm'd that hath his quar-
rel just;

Shakespeare Proverbs

And he but naked, though lock'd up
in steel,

Whose conscience with injustice is
corrupted.

2 Henry VI. iii. 2.

Things ill got have ever bad success.

3 Henry VI. ii. 2.

The sun shines hot, and, if we use
delay,

Cold biting winter mars our hop'd-for
hay.

3 Henry VI. iv. 8.

The bird that hath been limed in a bush
With trembling wings misdoubteth ev-
ery bush.

3 Henry VI. v. 6.

Talkers are no good doers.

Richard III. i. 3.

They that stand high have many blasts
to shake them,

And if they fall, they dash themselves
to pieces.

Richard III. i. 3.

Shakespeare Proverbs

True hope is swift, and flies with swallow's wings;

Kings it makes gods, and meaner creatures kings.

Richard III. v. 2.

To climb steep hills
Requires slow pace at first.

Henry VIII. i. 1.

The fire that mounts the liquor till 't
run o'er,

In seeming to augment it wastes it.

Henry VIII. i. 1.

Things done well,
And with a care, exempt themselves
from fear;

Things done without example, in their
issue

Are to be fear'd.

Henry VIII. i. 2.

Truth loves open dealing.

Henry VIII. iii. 1.

Shakespeare Proverbs

The hearts of princes kiss obedience,
So much they love it.

Henry VIII. iii. 1.

'T is better to be lowly born,
And range with humble livers in
content,
Than to be perk'd up in a glistening
grief,
And wear a golden sorrow.

Henry VIII. ii. 3.

'T is a kind of good deed to say well,
And yet words are no deeds.

Henry VIII. iii. 2.

Those that tame wild horses
Pace them not in their hands to make
them gentle,
But stop their mouths with stubborn
bits, and spur them,
Till they obey the manage.

Henry VIII. v. 3.

Shakespeare Proverbs

To persist
In doing wrong extenuates not wrong,
But makes it much more heavy.

T. and C. ii. 2.

The worthiness of praise distains his
worth,
If that the prais'd himself bring the
praise forth;
But what the repining enemy com-
mends,
That breath fame blows; that praise,
sole pure, transcends.

T. and C. i. 3.

'Tis a cruelty
To load a falling man.

Henry VIII. v. 3.

The amity that wisdom knits not,
folly may easily untie.

T. and C. ii. 3.

The elephant hath joints, but none

Shakespeare Proverbs

for courtesy; his legs are legs for necessity, not for flexure.

T. and C. ii. 3.

The raven chides blackness.

T. and C. ii. 3.

Time is like a fashionable host,
That slightly shakes his parting guest
by the hand,
And with his arms outstretch'd, as he
would fly,
Grasps in the comer.

T. and C. iii. 3.

The present eye praises the present
object.

T. and C. iii. 3.

Things in motion sooner catch the eye
Than what not stirs.

T. and C. iii. 3.

The gods are deaf to hot and peevish
vows.

T. and C. v. 3.

Shakespeare Proverbs

The providence that's in a watchful
state
Knows almost every grain of Plutus'
gold,
Finds bottom in the uncomprehensive
deeps,
Keeps place with thought, and almost,
like the gods,
Does thoughts unveil in their dumb
cradles.

T. and C. iii. 3.

Those wounds heal ill that men do
give themselves.

T. and C. iii. 3.

To such as boasting shew their scars
A mock is due.

T. and C. iv. 5.

The fire i' the flint
Shews not till it be struck.

T. of Athens, i. 1.

Shakespeare Proverbs

'T is not enough to help the feeble up,
But to support him after.

T. of Athens, i. 1.

The devil knew not what he did
when he made man politic; he crossed
himself by it.

T. of Athens, iii. 3.

'T is mad idolatry
To make the service greater than the
god.

T. and C. ii. 2.

To revenge is no valour, but to bear.

T. of Athens, iii. 5.

The learned pate
Ducks to the golden fool.

T. of Athens, iv. 3.

There is no time so miserable but a
man may be true.

T. of Athens, iv. 3.

Shakespeare Proverbs

The gods sent not
Corn for the rich men only.

Coriol. i. 1.

The veins unfill'd, our blood is cold,
and then

We pout upon the morning, are unapt
To give or to forgive; but when we
have stuff'd

These pipes and these conveyances of
our blood

With wine and feeding, we have sup-
pler souls

Than in our priest-like fasts.

Coriol. v. 1.

The eye sees not itself
But by reflection by some other things.

J. Cæsar, i. 2.

'Tis meet

That noble minds keep ever with their
likes;

For who so firm that cannot be
seduc'd?

J. Cæsar, i. 2.

Shakespeare Proverbs

To promise is most courtly and fashionable; performance is a kind of will or testament, which argues a great sickness in his judgment that makes it.

T. of Athens, v. 1.

'Tis fond to wail inevitable strokes,
As 'tis to laugh at 'em.

Coriol. iv. 1.

Those that with haste will make a
mighty fire
Begin it with weak straws.

J. Cæsar, i. 3.

The abuse of greatness is, when it
disjoins
Remorse from power.

J. Cæsar, ii. 1.

The evil that men do lives after them,
The good is oft interred with their
bones.

J. Cæsar, iii. 2.

Shakespeare Proverbs

That we shall die we know; 'tis but
the time,
And drawing days out, that men stand
upon.

J. Cæsar, iii. 1.

There is a tide in the affairs of men,
Which, taken at the flood, leads on to
fortune;

Omitted, all the voyage of their life
Is bound in shallows and in miseries.

J. Cæsar, iv. 3.

There's beggary in the love that can
be reckon'd.

Ant. and Cleo. i. 1.

The nature of bad news infects the
teller.

Ant. and Cleo. i. 2.

The loyalty well held to fools does
make our faith mere folly.

Ant. and Cleo. iii. 13.

Shakespeare Proverbs

'T is better playing with a lion's whelp
Than with an old one dying.

Ant. and Cleo. iii. 13.

To be furious
Is to be frightened out of fear; and in
that mood

The dove will peck the estridge.

Ant. and Cleo. iii. 13.

To business that we love we rise
betime,

And go to 't with delight.

Ant. and Cleo. iv. 4.

The soul and body rive not more in
parting

Than greatness going off.

Ant. and Cleo. iv. 13.

The cloy'd will
That satiate yet unsatisfied desire,
that tub

Shakespeare Proverbs

Both filled and running, ravening first
the lamb

Longs after for the garbage.

Cymbeline, i. 6.

'Tis gold

Which makes the true man kill'd, and
saves the thief;

Nay, sometime, hangs both thief and
true man.

Cymbeline, ii. 3.

Though those that are betray'd
Do feel the treason sharply, yet the
traitor

Stands in worse case of woe.

Cymbeline, iii. 4.

To lapse in fulness
Is sorer than to lie for need; and
falsehood

Is worse in kings than beggars.

Cymbeline, iii. 6.

Shakespeare Proverbs

The sweat of industry would dry and
die

But for the end it works to.

Cymbeline, iii. 6.

Triumphs for nothing, and lamenting
toys,

Is jollity for apes, and grief for boys.

Cymbeline, iv. 2.

Though mean and mighty, rotting
Together, have one dust, yet reverence
(That angel of the world) doth make
distinction

Of place 'tween high and low.

Cymbeline, iv. 2.

Thersites' body is as good as Ajax',
When neither are alive.

Cymbeline, iv. 2.

Thanks to men
Of noble minds is honourable meed.

T. Andron. i. 1.

Shakespeare Proverbs

The raven doth not hatch a lark.

T. Andron. ii. 3.

'Tis time to fear when tyrants seem
to kiss.

Pericles, i. 2.

Tyrants' fears

Decrease not, but grow faster than the
years.

Pericles, i. 2.

Time's the king of men ;

He's both their parent, and he is their
grave,

And gives them what he will, not what
they crave.

Pericles, ii. 3.

Truth can never be confirm'd enough,
Though doubts did ever sleep.

Pericles, v. 1.

To plainness honour's bound
When majesty stoops to folly.

Lear, i. 1.

Shakespeare Proverbs

Time shall unfold what plaited cunning hides;

Who cover faults, at last shame them derides.

Lear, i. 1.

Truth's a dog must to kennel; he must be whipped out, when Lady, the brach, may stand by the fire and stink.

Lear, i. 4.

That sir which serves and seeks for gain,

And follows but for form,
Will pack when it begins to rain,
And leave thee in the storm.

Lear, ii. 4.

To wilful men,
The injuries that they themselves procure

Must be their schoolmasters.

Lear, ii. 4.

Shakespeare Proverbs

There was never yet fair woman but
she made mouths in a glass.

Lear, iii. 2.

The art of our necessities is strange
That can make vile things precious.

Lear, iii. 2.

The worst is not
So long as we can say, "This is the
worst."

Lear, iv. 1.

The mind much sufferance doth o'er-
skip

When grief hath mates, and bearing
fellowship.

Lear, iii. 6.

'Tis the times' plague when mad-
men lead the blind.

Lear, iv. 1.

Through tatter'd clothes small vices do
appear;

Robes and furr'd gowns hide all.

Lear, iv. 6.

Shakespeare Proverbs

The best quarrels, in the heat, are
curs'd

By those that feel their sharpness.

Lear, v. 3.

The gods are just, and of our pleasant
vices

Make instruments to plague us.

Lear, v. 3.

The weakest goes to the wall.

Rom. and Jul. i. 1.

Turn giddy, and be help by back-
ward turning.

Rom. and Jul. i. 2.

That book in many's eyes doth share
the glory,

That in gold clasps locks in the golden
story.

Rom. and Jul. i. 3.

Two may keep counsel, putting one
away.

Rom. and Jul. ii. 4.

Shakespeare Proverbs

The sweetest honey
Is loathsome in his own deliciousness,
And in the taste confounds the
appetite.

Rom. and Jul. ii. 6.

Too swift arrives as tardy as too
slow.

Rom. and Jul. ii. 6.

They are but beggars that can count
their worth.

Rom. and Jul. ii. 6.

'Tis an ill cook that cannot lick his
own fingers.

Rom. and Jul. iv. 2.

There are more things in heaven and
earth

Than are dreamt of in your philosophy.

Hamlet, i. 5.

To be honest, as this world goes, is

Shakespeare Proverbs

to be one man picked out of ten thousand.

Hamlet, ii. 2.

There is nothing either good or bad but thinking makes it so.

Hamlet, ii. 2.

The great man down, you mark his favourite flies;

The poor advanc'd makes friends of enemies.

Hamlet, iii. 2.

To know a man well were to know himself.

Hamlet, v. 2.

'Tis in ourselves that we are thus, or thus.

Othello, i. 3.

There's none so foul, and foolish thereunto,

But does foul pranks which fair and wise ones do.

Othello, ii. 1.

Shakespeare Proverbs

The hand of little employment hath
the dantier sense.

Hamlet, v. 1.

There's a divinity that shapes our
ends,
Rough-hew them how we will.

Hamlet, v. 2.

There is a special providence in the
fall of a sparrow.

Hamlet, v. 2.

'Tis the curse of service
Preferment goes by letter and affection,
Not by the old gradation where each
second
Stood heir to the first.

Othello, i. 1.

To mourn a mischief that is past and
gone
Is the next way to draw more mis-
chief on.

Othello, i. 3.

Shakespeare Proverbs

The robb'd that smiles steals something from the thief.

Othello, i. 3.

To be too busy is some danger.

Hamlet, iii. 4.

'Tis the sport, to have the engineer
Hoist with his own petar.

Hamlet, iii. 4.

Trifles light as air
Are to the jealous confirmations strong
As proofs of holy writ.

Othello, iii. 3.

'Tis better to be much abus'd
Than but to know 't a little.

Othello, iii. 3.

'Tis not a year or two shews us a
man.

Othello, iii. 4.

They laugh that win.

Othello, iv. 1.

Shakespeare Proverbs

Those that do teach young babes
Do it with gentle means and easy
tasks.

Othello, iv. 2.

Unquiet meals make ill digestions.

C. of Errors, v. 1.

Upon a homely object love can wink.

T. G. of Ver. ii. 4.

Unheedful vows may heedfully be
broken.

T. G. of Ver. ii. 6.

Unbidden guests
Are often welcomest when they are
gone.

1 Henry VI. ii. 2.

Uneasy lies the head that wears a
crown.

2 Henry IV. iii. 1.

Use every man after his desert, and
who should scape whipping?

Hamlet, ii. 2.

Shakespeare Proverbs

Use almost can change the stamp of
nature,
And master the devil, or throw him
out
With wondrous potency.

Hamlet, iii. 4.

Violent fires soon burn out them-
selves.

Richard II. ii. 1.

Virtue cannot live
Out of the teeth of emulation.

J. Cæsar, ii. 3.

Virtue is bold, and goodness never
fearful.

Meas. for Meas. iii. 1.

Venus smiles not in a house of tears.

Rom. and Jul. iv. 1.

Virtue itself turns vice, being mis-
applied,

Shakespeare Proverbs

And vice sometime's by action
dignified.

Rom. and Jul. ii. 3.

Vice repeated is like the wandering
wind,
Blows dust in others' eyes, to spread
itself.

Pericles, i. 1.

Virtue is beauty; but the beauteous-
evil
Are empty trunks, o'erflourish'd by
the devil.

T. Night, iii. 4.

Value dwells not in particular will;
It holds his estimate and dignity
As well wherein 't is precious of itself
As in the prizer.

T. and C. ii. 2.

Virtue and cunning are endowments
greater

Shakespeare Proverbs

Than nobleness and riches: careless
heirs

May the two latter darken and ex-
pend;

But immortality attends the former,
Making a man a god.

Pericles, iii. 2.

Violent delights have violent ends,
And in their triumph die; like fire and
powder,

Which as they kiss consume.

Rom. and Jul. ii. 6.

Virtue itself scapes not calumnious
strokes.

Hamlet, i. 3.

Wives may be merry, and yet honest
too.

Merry Wives, iv. 2.

Were man but constant, he were
perfect.

T. G. of Ver. v. 4.

Shakespeare Proverbs

Words are very rascals since bonds
disgraced them.

T. Night, iii. 1.

When maidens sue
Men give like gods.

Meas. for Meas. i. 4.

Wisdom wishes to appear most bright
When it doth tax itself.

Meas. for Meas. ii. 4.

Where fair is not, praise cannot
mend the brow.

L. L. Lost, iv. 1.

What cannot be eschew'd must be
embrac'd.

Merry Wives, v. 5.

For women are as roses, whose fair
flower,
Being once display'd, doth fall that
very hour.

T. Night, ii. 4.

Shakespeare Proverbs

Wise men, that give fools money,
get themselves a good report after
fourteen years' purchase.

T. Night, iv. 1.

We cannot weigh our brother with
ourselves.

Meas. for Meas. ii. 2.

We must not make a scarecrow of the
law,
Setting it up to fear the birds of prey,
And let it keep one shape till custom
make it

Their perch, and not their terror.

Meas. for Meas. ii. 1

What king so strong
Can tie the gall up in the slanderous
tongue?

Meas. for Meas. iii. 2.

With mirth and laughter let old
wrinkles come.

Mer. of Ven. i. 1.

Shakespeare Proverbs

Where two raging fires meet together,
They do consume the thing that feeds
their fury.

T. of Shrew, ii. 1.

What need the bridge much broader
than the flood?

The fairest grant is the necessity.

Much Ado, i. 1.

What we have, we prize not to the
worth

Whiles we enjoy it; but being lack'd
and lost,

Why then we rack the value.

Much Ado, iv. 1.

We do pray for mercy,
And that same prayer doth teach us
all to render

The deeds of mercy.

Mer. of Ven. iv. 1.

Who ever loved that loved not at
first sight?

As You Like It, iii. 5.

Shakespeare Proverbs

Words do well

When he that speaks them pleases
those that hear.

As You Like It, iii. 5.

Wit, whither wilt?

As You Like It, iv. 1.

We must do good against evil.

All's Well, ii. 5.

What's gone, and what's past help,
Should be past grief.

W. Tale, iii. 2.

Will you take eggs for money?

W. Tale, i. 2.

When the sun shines let foolish gnats
make sport,

But creep in crannies when he hides
his beams.

C. of Errors, ii. 2.

Words to the heat of deeds too cold
breath gives.

Macbeth, ii. 1.

Shakespeare Proverbs

When our actions do not,
Our fears do make us traitors.

Macbeth, iv. 2.

Who dares not stir by day must walk
by night;

And have is have, however men do
catch.

K. John, i. 1.

When fortune means to men most good,
She looks upon them with a threaten-
ing eye.

K. John, iii. 4.

When workmen strive to do better
than well,

They do confound their skill in
covetousness.

K. John, iv. 2.

Where words are scarce, they are sel-
dom spent in vain,

For they breathe truth that breathe
their words in pain.

Richard II. ii. 1.

Shakespeare Proverbs

When law can do no right,
Let it be lawful that law bar no wrong.

K. John, iii. 1.

Woe doth the heavier sit
Where it perceives it is but faintly
borne.

Richard II. i. 3.

With eager feeding food doth choke
the feeder.

Richard II. ii. 1.

Wise men ne'er sit and wail their woes,
But presently prevent the ways to wail.

Richard II. iii. 2.

What doth gravity out of his bed at
midnight?

1 Henry IV. ii. 4.

Wake not a sleeping wolf.

2 Henry IV. i. 2.

When lenity and cruelty play for a

Shakespeare Proverbs

kingdom, the gentler gamester is the
soonest winner.

Henry V. iii. 6.

When the fox hath once got in his nose,
He 'll soon find means to make the body
follow.

3 Henry VI. iv. 7.

Wrens may prey where eagles dare
not perch.

Richard III. i. 3.

Wise men ne'er sit and wail their loss,
But cheerly seek how to redress their
harms.

Richard II. iii. 2.

When clouds appear, wise men put
on their cloaks.

Richard III. ii. 3.

We may outrun
By violent swiftness that which we
run at,
And lose by over-running.

Henry VIII. i. 1.

Shakespeare Proverbs

We must not stint
Our necessary actions, in the fear
To cope malicious censurers.

Henry VIII. i. 2.

What we oft do best,
By sick interpreters (once weak ones)
is
Not ours, or not allow'd; what worse,
as oft,
Hitting a grosser quality, is cried up
For our best act.

Henry VIII. i. 2.

Wretched
Is that poor man, that hangs on
princes' favours.

Henry VIII. iii. 2.

When degree is shak'd,
Which is the ladder to all high designs,
The enterprise is sick.

T. and C. i. 3.

Shakespeare Proverbs

We may not think the justness of each
act

Such and no other than the event doth
form it.

T. and C. ii. 2.

What the declin'd is,
He shall as soon read in the eyes of
others

As feel in his own fall; for men, like
butterflies,

Shew not their mealy wings but to the
summer.

T. and C. iii. 3.

Welcome ever smiles,
And farewell goes out sighing.

T. and C. iii. 3.

When we for recompense have prais'd
the vile,

It stains the glory in that happy verse
Which aptly sings the good.

T. of Athens, i. 1.

Shakespeare Proverbs

Who cannot keep his wealth must
keep his house.

T. of Athens, iii. 3.

We call a nettle but a nettle, and
The faults of fools but folly.

Coriol. ii. 1.

Who can speak broader than he that
has no house to put his head in? Such
may rail against great buildings.

T. of Athens, iii. 4.

Who cannot condemn rashness in
cold blood?

T. of Athens, iii. 5.

What custom wills, in all things
should we do't,
The dust on antique time would lie
unswept,
And mountainous error be too highly
heap'd
For truth to o'er-peer.

Coriol. ii. 3.

Shakespeare Proverbs

When the sea is calm, all boats alike
Shew mastership in floating.

Coriol. iv. 1.

We have all
Great cause to give great thanks.

Coriol., v., 4.

What can be avoided
Whose end is purpos'd by the mighty
gods?

J. Cæsar, ii. 2.

What our contempts do often hurl from
us,
We wish it ours again; the present
pleasure,
By revolution lowering, does become
The opposite of itself.

Ant. and Cleo. i. 2.

When love begins to sicken and decay,
It useth an enforced ceremony;

Shakespeare Proverbs

There are no tricks in plain and simple faith,

J. Cæsar, iv. 2.

Words before blows.

J. Cæsar, v. 1.

What the gods delay, they not deny.

Ant. and Cleo. ii. 1.

We, ignorant of ourselves,
Beg often our own harms, which the
wise powers

Deny us for our good; so find we
profit

By losing of our prayers.

Ant. and Cleo. ii. 1.

When good will is shew'd, though 't
come too short,

The actor may plead pardon.

Ant. and Cleo. ii. 5.

Shakespeare Proverbs

Who seeks, and will not take when
once 't is offer'd,
Shall never find it more.

Ant. and Cleo. ii. 7.

Who does i' the wars more than his
captain can,
Becomes his captain's captain.

Ant. and Cleo. iii. 1.

Women are not
In their best fortunes strong, but want
will perjure
The ne'er-touch'd vestal.

Ant. and Cleo. iii. 12.

Wisdom and fortune combating to-
gether,
If that the former dare but what it
can,
No chance may shake it.

Ant. and Cleo. iii. 13.

Shakespeare Proverbs

When we in our viciousness grow hard,
(O misery on 't!) the wise gods seel
our eyes,

In our own filth dross our clear judgments;
make us

Adore our errors; laugh at us, while
we strut

To our confusion.

Ant. and Cleo. iii. 13.

When valour preys on reason
It eats the sword it fights with.

Ant. and Cleo. iii. 13.

Wishers were ever fools.

Ant. and Cleo. iv. 15.

Winning will put any man into
courage.

Cymbeline, i. 4.

Weariness
Can snore upon the flint, when resty
sloth

Finds the down pillow hard.

Cymbeline, iii. 6.

Shakespeare Proverbs

Who has a book of all that monarchs
do,
He's more secure to keep it shut than
shewn.

Pericles, i. 1.

When the mind's free the body's
delicate.

Lear, iii. 4.

When we our betters see bearing our
woes,
We scarcely think our miseries our
foes.

Lear, iii. 6.

Wisdom and goodness to the vile seem
vile.

Lear, iv. 2.

What's in a name? that which we call
a rose
By any other name would smell as
sweet.

Rom. and Jul. ii. 2.

Shakespeare Proverbs

Where unbruised youth, with unstuff'd
brain,
Doth couch his limbs, there golden
sleep doth reign.

Rom. and Jul. ii. 3.

Wisely, and slow; they stumble that
run fast.

Rom. and Jul. ii. 3.

Who not needs shall never lack a
friend;
And who in want a hollow friend doth
try,
Directly seasons him his enemy.

Hamlet, iii. 2.

Words without thoughts never to
heaven go.

Hamlet, iii. 3.

When sorrows come, they come not
single spies,
But in battalions.

Hamlet, iv. 5.

Shakespeare Proverbs

We cannot all be masters, nor all
masters

Cannot be truly follow'd.

Othello, i. 1.

When remedies are past, the griefs are
ended

By seeing the worst, which late on
hopes depended.

Othello, i. 3.

What cannot be preserv'd when fortune
takes,

Patience her injury a mockery makes.

Othello, i. 3.

When devils will their blackest sins
put on,

They do suggest at first with heavenly
shews.

Othello, ii. 3.

What wound did ever heal but by
degrees?

Othello, ii. 3.

Shakespeare Proverbs

Young ravens must have food.

Merry Wives, i. 3.

Youth is bought more oft than
begged or borrowed.

T. Night, iii. 4.

Your *if* is the only peace-maker;
much virtue in *if*.

As You Like It, iv. 5.

Your date is better in your pie and
your porridge than in your cheek.

All's Well, i. 1.

You may ride's
With one soft kiss a thousand furlongs,
ere
With spur we heat an acre.

W. Tale, i. 2.

Young bloods look for a time of
rest.

J. Cæsar, iv. 3.

You do but bar the door upon your

Shakespeare Proverbs

own liberty, if you deny your griefs to
your friend.

Hamlet, iii. 2.

Your dull ass will not mend his pace
with beating.

Hamlet, v. 1.

ADDENDA

(From the Sonnets and Other Poems)

Rain added to a river that is rank
Perforce will force it overflow the
bank.

Venus and Adonis, 71.

Make use of time, let not advantage
slip;

Beauty within itself should not be
wasted.

Fair flowers that are not gather'd in
their prime

Rot and consume themselves in little
time.

V. and A. 129.

Shakespeare Proverbs

Love is a spirit all compact of fire,
Not gross to sink, but light, and will
aspire.

V. and A. 149.

Torches are made to light, jewels to
wear,
Dainties to taste, fresh beauty for the
use,
Herbs for their smell, and sappy plants
to bear;
Things growing to themselves are
growth's abuse.

V. and A. 163.

For lovers say, the heart hath treble
wrong
When it is barr'd the aidance of the
tongue.

V. and A. 329.

An oven that is stopp'd, or river
stay'd,

Shakespeare Proverbs

Burneth more hotly, swelleth with
more rage.

So of concealed sorrow may be said;
Free vent of words love's fire doth
assuage;

But when the heart's attorney once is
mute

The client breaks, as desperate in his
suit.

V. and A. 331.

Affection is a coal that must be cool'd;
Else, suffer'd, it will set the heart on
fire:

The sea hath bounds, but deep desire
hath none.

V. and A. 388.

Who is so faint that dares not be so
bold

To touch the fire, the weather being
cold?

V. and A. 401.

Shakespeare Proverbs

Who wears a garment shapeless and
unfinish'd?

Who plucks the bud before one leaf put
forth?

If springing things be any jot
diminish'd,

They wither in their prime, prove no-
thing worth;

The colt that's back'd and burden'd
being young

Loseth his pride and never waxeth
strong.

V. and A. 415.

The mellow plum doth fall, the green
sticks fast,

Or being early pluck'd is sour to taste.

V. and A. 527.

What wax so frozen but dissolves with
tempering,

And yields at last to every light
impression?

Shakespeare Proverbs

Things out of hope are compass'd oft
with venturing,
Chiefly in love, whose leave exceeds
commission.

Affection faints not like a pale-fac'd
coward,
But then wooes best when most his
choice is froward.

V. and A. 565.

Foul words and frowns must not re-
pel a lover;
What though the rose have prickles;
yet 't is pluck'd.
Were beauty under twenty locks kept
fast,
Yet love breaks through and picks them
all at last.

V. and A. 573.

For where Love reigns, disturbing
Jealousy

Shakespeare Proverbs

Doth call himself Affection's sentinel,
Gives false alarms, suggesteth mutiny,
And in a peaceful hour doth cry "Kill,
kill!"

Distempering gentle Love in his desire,
As air and water do abate the fire.

V. and A. 649.

Danger deviseth shifts, wit waits on
fear.

V. and A. 690.

Rich preys make true men thieves.

V. and A. 724.

The lamp that burns by night
Dries up his oil to lend the world his
light.

V. and A. 755.

Foul-cankering rust the hidden treasure frets,
But gold that's put to use more gold
begets.

V. and A. 767.

Shakespeare Proverbs

The path is smooth that leadeth on to
danger.

V. and A. 788.

Love comforteth like sunshine after
rain,

But Lust's effect is tempest after sun;
Love's gentle spring doth always fresh
remain,

Lust's winter comes ere summer half
be done;

Love surfeits not, Lust like a glutton
dies;

Love is all truth, Lust full of forged
lies.

V. and A. 799.

How love makes young men thrall and
old men dote;

How love is wise in folly, foolish-witty.

V. and A. 837.

O hard-believing love, how strange it
seems

Shakespeare Proverbs

Not to believe, and yet too credulous!
Thy weal and woe are both of them
extremes;

Despair and hope makes thee
ridiculous.

The one doth flatter thee in thoughts
unlikely,

In likely thoughts the other kills thee
quickly.

V. and A. 985.

Grief hath two tongues, and never wo-
man yet

Could rule them both without ten wo-
men's wit.

V. and A., 1007.

Fie, fie, fond love, thou art so full of
fear

As one with treasure laden hemm'd
with thieves;

Trifles, unwitnessed with eye or ear,
Thy coward heart with false bethink-
ing grieves.

V. and A. 1021.

Shakespeare Proverbs

Beauty itself doth of itself persuade
The eyes of men without an orator.

Lucrece, 29.

For by our ears our hearts oft tainted
be.

Lucrece, 38.

For unstain'd thoughts do seldom
dream on evil;
Birds never lim'd no secret bushes
fear.

Lucrece, 87.

Despair to gain doth traffic oft for
gaining,
And when great treasure is the meed
propos'd,
Though death be adjunct, there's no
death suppos'd.

Lucrece, 131.

Those that much covet are with gain
so fond,

Shakespeare Proverbs

For what they have not, that which
they possess
They scatter and unloose it from their
bond,
And so, by hoping more, they have but
less;
Or, gaining more, the profit of excess
Is but to surfeit, and such griefs
sustain
That they prove bankrupt in this poor-
rich gain.

Lucrece, 134.

True valour still a true respect should
have.

Lucrece, 201.

Who buys a minute's mirth to wail a
week,
Or sells eternity to get a toy?
For one sweet grape who will the vine
destroy?

Shakespeare Proverbs

Or what fond beggar, but to touch the
crown, .

Would with the sceptre straight be
strucken down?

Lucrece, 213.

And extreme fear can neither fight
nor fly,

But coward-like with trembling terror
die.

Lucrece, 230.

Who fears a sentence or an old man's
saw

Shall by a painted cloth be kept in
awe.

Lucrece, 244.

All orators are dumb when beauty
pleadeth;

* * * * *

Love thrives not in the heart that shad-
ows dreadeth.

Lucrece, 268.

Shakespeare Proverbs

Respect and reason wait on wrinkled
age.

* * * * *

Sad pause and deep regard beseems the
sage.

Lucrece, 275.

Pain pays the income of each precious
thing;

Huge rocks, high winds, strong pirates,
shelves and sands,

The merchant fears, ere rich at home
he lands.

Lucrece, 334.

Thoughts are but dreams till their
effects be tried.

Lucrece, 353.

Against love's fire fear's frost hath
dissolution.

Lucrece, 355.

Shakespeare Proverbs

Who sees the lurking serpent steps
aside.

Lucrece, 362.

The fault unknown is as a thought
unacted;

A little harm done to a great good end
For lawful policy remains enacted.

The poisonous simple sometimes is
compacted

In a pure compound; being so applied,
His venom in effect is purified.

Lucrece, 527.

He is no woodman that doth bend his
bow

To strike a poor unseasonable doe.

Lucrece, 581.

For stones dissolv'd to water do con-
vert.

Lucrece, 592.

Shakespeare Proverbs

Soft pity enters at an iron gate.

Lucrece, 594.

For kings like gods should govern every thing.

* * * * *

O, be remember'd, no outrageous thing
From vassal actors can be wip'd away;
Then kings' misdeeds cannot be hid in
clay.

Lucrece, 602.

For princes are the glass, the school,
the book,
Where subjects' eyes do learn, do read,
do look.

Lucrece, 615.

The cedar stoops not to the base
shrub's foot,
But low shrubs wither at the cedar's
root.

Lucrece, 663.

Shakespeare Proverbs

Shame folded up in blind concealing
night,
When most unseen, then most doth
tyrannise.

Lucrece, 675.

And fellowship in woe doth woe
assuage,
As palmers' chat makes short their
pilgrimage.

Lucrece, 790.

Why should the worm intrude the
maiden bud?
Or hateful cuckoos hatch in sparrows'
nests?
Or toads infect fair founts with venom
mud?
Or tyrant folly lurk in gentle breasts?
Or kings be breakers of their own
behests?

Shakespeare Proverbs

But no perfection is so absolute
That some impurity doth not pollute.

Lucrece, 848.

The sweets we wish for turn to loathed
sours

Even in the moment that we call them
ours.

Unruly blasts wait on the tender
spring;

Unwholesome weeds take root with
precious flowers;

The adder hisses where the sweet birds
sing;

What virtue breeds iniquity devours:
We have no good that we can say is
ours

But ill-annexed Opportunity
Or kills his life or else his quality.

Lucrece, 868.

The patient dies while the physician
sleeps;

Shakespeare Proverbs

The orphan pines while the oppressor
feeds;

Justice is feasting while the widow
weeps;

Advice is sporting while infection
breeds.

Lucrece, 904.

Time's office is to fine the hate of foes.

Lucrece, 936.

O Time, thou tutor both to good and
bad!

Lucrece, 995.

The moon being clouded presently is
miss'd,

But little stars may hide them when
they list.

Lucrece, 1007.

The crow may bathe his coal-black
wings in mire,

And unperceiv'd fly with the filth
away;

Shakespeare Proverbs

But if the like the snow-white swan
desire,
The stain upon his silver down will
stay.

Lucrece, 1009.

Gnats are unnoted wheresoe'er they fly,
But eagles gaz'd upon with every eye.

Lucrece, 1013.

True grief is fond and testy as a child,
Who wayward once, his mood with
nought agrees;
Old woes, not infant sorrows, bear them
mild;
Continuance tames the one; the other
wild,
Like an unpractis'd swimmer plunging
still,
With too much labour drowns for want
of skill.

Lucrece, 1094.

Shakespeare Proverbs

Sad souls are slain in merry company;
Grief best is pleas'd with grief's
society;

True sorrow then is feelingly suffic'd
When with like semblance it is sym-
pathis'd.

Lucrece, 1110.

'Tis double death to drown in ken of
shore;

He ten times pines that pines behold-
ing food;

To see the salve doth make the wound
ache more;

Great grief grieves most at that would
do it good;

Deep woes roll forward like a gentle
flood,

Who, being stopp'd, the bounding
banks o'erflows;

Grief dallied with nor law nor limit
knows.

Lucrece, 1114.

Shakespeare Proverbs

They that lose half with greater
patience bear it
Than they whose whole is swallow'd in
confusion.

Lucrece, 1158.

Their gentle sex to weep are often
willing;
Grieving themselves to guess at others'
smarts,
And then they drown their eyes or
break their hearts.
For men have marble, women waxen,
minds,
And therefore are they form'd as mar-
ble will.

Lucrece, 1237.

Though men can cover crimes with
bold stern looks,
Poor women's faces are their own
faults' books.

Lucrece, 1252.

Shakespeare Proverbs

And who cannot abuse a body dead?

Lucrece, 1267.

And that deep torture may be call'd a
hell

When more is felt than one hath power
to tell.

Lucrece, 1287.

To see sad sights moves more than
hear them told;

For then the eye interprets to the ear
The heavy motion that it doth behold,
When every part a part of woe doth
bear.

'Tis but a part of sorrow that we hear;
Deep sounds make lesser noise than
shallow fords,

And sorrow ebbs, being blown with
wind of words.

Lucrece, 1324.

But they whose guilt within their bo-
soms lie

Imagine every eye beholds their blame.

Lucrece, 1342.

Shakespeare Proverbs

Why should the private pleasure of
some one

Become the public plague of many
moe?

Lucrece, 1478.

Had doting Priam check'd his son's
desire,

Troy had been bright with fame and
not with fire.

Lucrece, 1490.

Short time seems long in sorrow's
sharp sustaining.

Though woe be heavy, yet it seldom
sleeps,

And they that watch see time how slow
it creeps.

Lucrece, 1573.

It easeth some, though none it ever
cur'd,

To think their dolour others have
endur'd.

Lucrece, 1581.

Shakespeare Proverbs

No flood by raining slaketh.

Lucrece, 1677.

If children pre-decease progenitors,
We are their offspring, and they none
of ours.

Lucrece, 1756.

The old bees die, the young possess
their hive.

Lucrece, 1769.

Nature's bequest gives nothing but
doth lend,
And being frank she lends to those
are free.

Sonnet 4.

But flowers distill'd, though they with
winter meet,
Leese but their show; their substance
still lives sweet.

Sonnet 5.

That use is not forbidden usury
Which happies those that pay the will-
ing loan.

Sonnet 6.

Shakespeare Proverbs

Sweets with sweets war not, joy delights in joy.

Sonnet 8.

Look, what an unthrift in the world
doth spend
Shifts but his place, for still the world
enjoys it;
But beauty's waste hath in the world
an end,
And, kept unus'd, the user so destroys
it.

Sonnet 9.

Rough winds do shake the darling
buds of May,
And summer's lease hath all too short
a date;
Sometime too hot the eye of heaven
shines,
And often is his gold complexion
dimm'd;

Shakespeare Proverbs

And every fair from fair sometime
declines,
By chance or nature's changing course
untrimm'd.

Sonnet 18.

O, learn to read what silent love hath
writ!
To hear with eyes belongs to love's
fine wit.

Sonnet 23.

The painful warrior famoused for
fight,
After a thousand victories once foil'd,
Is from the book of honour razed quite,
And all the rest forgot for which he
toil'd.

Sonnet 25.

The offender's sorrow lends but weak
relief
To him that bears the strong offence's
cross.

Sonnet 34.

Shakespeare Proverbs

Clouds and eclipses stain both moon
and sun,
And loathsome canker lives in sweet-
est bud.

Sonnet 35.

And yet, love knows, it is a greater
grief
To bear love's wrong than hate's
known injury.

Sonnet 40.

And when a woman wooes, what wo-
man's son
Will sourly leave her till she have
prevail'd?

Sonnet 41.

For nimble thought can jump both sea
and land
As soon as think the place where he
would be.

Sonnet 44.

Shakespeare Proverbs

O, how much more doth beauty beauteous seem

By that sweet ornament which truth doth give!

The rose looks fair, but fairer we it deem

For that sweet odour which doth in it live.

Sonnet 54.

Like as the waves make towards the pebbled shore,

So do our minutes hasten to their end;
Each changing place with that which goes before,

In sequent toil all forwards do contend.

Sonnet 60.

Since brass, nor stone, nor earth, nor boundless sea,

But sad mortality o'ersways their power,

Shakespeare Proverbs

How with this rage shall beauty hold
a plea,
Whose action is no stronger than a
flower?

Sonnet 65.

That thou art blam'd shall not be thy
defect,
For slander's mark was ever yet the
fair;
The ornament of beauty is suspect,
A crow that flies in heaven's sweetest
air.
So thou be good, slander doth but
approve
Thy worth the greater, being woo'd of
time.

Sonnet 70.

The summer's flower is to the summer
sweet,
Though to itself it only live and die,

Shakespeare Proverbs

But if that flower with base infection
meet,
The basest weed outbraves his dignity;
For sweetest things turn sourest by
their deeds,
Lilies that fester smell far worse than
weeds.

Sonnet 94.

How many lambs might the stern wolf
betray,
If like a lamb he could his looks
translate!

Sonnet 96.

That love is merchandis'd whose rich
esteeming
The owner's tongue doth publish every
where.

Sonnet 102.

And sweets grown common lose their
dear delight.

Sonnet 102.

Shakespeare Proverbs

Let me not to the marriage of true
minds

Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O, no! it is an ever-fixed mark
That looks on tempests and is never
shaken.

Sonnet 116.

Love's not Time's fool, though rosy
lips and cheeks
Within his bending sickle's compass
come;

Love alters not with his brief hours
and weeks,
But bears it out even to the edge of
doom.

Sonnet 116.

And ruin'd love, when it is built anew,
Grows fairer than at first, more strong,
far greater.

Sonnet 119.

Shakespeare Proverbs

But, ah, who ever shunn'd by
precedent

The destin'd ill she must herself essay?

Lover's Complaint, 155.

O most potential love! vow, bond, nor
space,

In thee hath neither sting, knot, nor
confine,

For thou art all, and all things else
are thine.

Lover's Complaint, 264.

Love's arms are proof 'gainst rule,
'gainst sense, 'gainst shame.

And sweetens, in the suffering pangs
it bears,

The aloes of all forces, shocks, and
fears.

Lover's Complaint, 271.

O father, what a hell of witchcraft lies
In the small orb of one particular
tear!

Shakespeare Proverbs

But with the inundation of the eyes
What rocky heart to water will not
wear?

Lover's Complaint, 288.

So that in venturing ill we leave to be
The things we are for that which we
expect.

Lucrece, 148.

But will is deaf and hears no heedful
friends.

Lucrece, 495.

For marks descried in men's nativity
Are nature's faults, not their own
infamy.

Lucrece, 538.

And moody Pluto winks while Orpheus
plays.

Lucrece, 553.

Mud not the fountain that gave drink
to thee;

Mar not the thing that cannot be
amended.

Lucrece 577.

Shakespeare Proverbs

Men's faults do seldom to themselves
appear; -

Their own transgressions partially
they smother.

Lucrece, 633.

Small lights are soon blown out, huge
fires abide,

And with the wind in greater fury
fret.

Lucrece, 647.

The mightier man, the mightier is the
thing

That makes him honour'd or begets
him hate.

Lucrece, 1004.

NOTES

NOTES

INTRODUCTORY.—These notes are neither in quantity nor in quality such as I would write for a school edition of a Shakespeare play. I assume that the average reader has a general acquaintance with the plays—at least those that are read in school or seen upon the stage—and that he has a dictionary in which obsolete or archaic words can be looked up if necessary. The only notes on *words* are such as he would not think of looking up because they are still in everyday use (like *cite*, *conceit*, *fancy*, *opinion*, etc.); but in Shakespeare's day they were sometimes used in a *sense* now obsolete which the reader might not suspect, but a knowledge of which is essential to a correct understanding of the passage. Other notes call attention to something which the uncritical reader may not know, but which I think will interest him, as I am sure it

did me when I first learned of it. Others may remind him of what I have said in my preface, which if he has read it (some people *do* read a preface). he may have forgotten—namely, that, in order to understand a passage separated from the context, it is sometimes necessary “to know who says it, or to whom, or when or how he says it.” Certain notes, referring to passages of similar or contrasted meaning elsewhere in the book, may be welcome to readers interested in the “comparative” study of the “proverbs.” The *raison d’être* of other notes calls for no explanation. Of course no reader will need or care for *all* of the notes, but what one does not need or care for may be of service or interest to somebody else. Teachers often make the mistake of requiring the student to read or study all the notes in annotated editions of literature, but here the reader may “skip” at his own sweet will.

Every reader, I think, will thank me for adding the references in the text of the book to the play or poem from which the “proverbs” are drawn, if only for aid in looking up the context when he is inclined to do it. It is often difficult for those who are quite familiar with Shake-

speare to "locate" a stray quotation, even if it is a comparatively common one. To do this in a social circle of cultivated people may be as perplexing or amusing an exercise as finding the answer to a charade or enigma. I frequently receive letters from teachers or others who have not access to a *Concordance* (not so common a reference book in schools and the smaller public libraries as it ought to be), asking where in Shakespeare a particular passage occurs. I remember getting such a letter once when I was teaching in a summer school, where I had a Shakespeare class of fifty or more students, mostly teachers in high schools or academies. The passage was almost the only one which I am somewhat surprised to see that Mrs. Cowden-Clarke omits, and which I should have inserted if I had not scrupulously avoided any addition to her selection from the plays:

"To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper-light
To seek the beauteous eye of heaven to
garnish,
Is wasteful and ridiculous excess."

No member of the class could tell or guess where it is. On questioning them I found that they would look for it in some romantic or sentimental connection. Not one of them suspected its being in one of the historical plays, and in one of the very last scenes in the play where they would expect to find it. Judge for yourselves if you do not know where it is, and care to search for it without consulting a Concordance.

SHAKESPEARE'S USE OF THE WORDS, ADAGE, MAXIM, PROVERB, SAW, AND SAYING.—The passages will show that the poet uses these five words with little or no attempt at discrimination.

I. *Adage* occurs in 3 *Henry VI.* i. 4. 126:¹

“Unless the adage must be verified,
That beggars mounted ride their horse to death.”

Horse is here plural, as elsewhere in Shakespeare; used also for the possessive

¹ For the convenience of the reader who may wish to look up the references in the Notes, the *line-number* (“Globe” edition) is appended to the act and scene.

case, as in 2 *Henry VI.* iv. 3. 14: "at my horse heels."

2. *Macbeth*, i. 7. 45:

"Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage."

The adage hinted at is given by Heywood, *Proverbs* (1566), thus: "The cat would eate fishe, and would not wet her feete." It is also found in Low Latin and in French. The fact that it is not given by Shakespeare proves that it was familiar at the time.

II. *Maxim* occurs only in *Troilus and Cressida*, i. 2. 318:

"Therefore this maxim out of love I teach,
Achievement is command; ungain'd, be-
seech."

It is explained, if it need be, by the context.

III. *Proverb* occurs in *Two Gentlemen of Verona*, iii. 1. 305:

"*Launce*. And thereof comes the proverb, 'Blessing of your heart, you brew good ale!'"

2. *Merry Wives*, iii. 1. 107: "*Host* [of *Sir Hugh*]. He gives me the proverbs and the no-verbs."

3. *Id.* iii. 5. 154: "If I have horns to make me mad, let the proverb go with me: I'll be horn-mad." Literally, mad like a vicious bull; but mostly used in allusion to cuckoldom. See i. 4. 51 of the same play, etc.

4. *Comedy of Errors*, iii. 1. 51: "Have at you with a proverb: Shall I set in my staff?" The question was proverbial, but it has not been satisfactorily explained. Probably it conveys a gross allusion. Here it is addressed to the servant Luce, who replies: "Have at you with another; that's—When? can you tell?" This was "a phrase expressing scorn at the demand or menace of another" (Schmidt). It occurs again in 1 *Henry IV.* ii. 1. 43, where Gadshill asks the carrier to lend him a lantern, and the latter, who suspects Gadshill to be a thief, replies: "Ah, when? canst tell?"

5. *Much Ado*, v. 1. 17: "Patch grief with proverbs."

6. *Midsummer Night's Dream*, iii. 2. 458:

"And the country proverb known,
That every man should take his own."

7. *Merchant of Venice*, ii. 2. 158:
"Launcelot. The old proverb is very well

parted between my master Shylock and you, sir; you have the grace of God, and he hath enough." The allusion is to the Scotch proverb, "The grace of God is gear enough."

8. *Id.* ii. 5. 55: "Fast bind, fast find."
See p. 42 above.

9. *Winter's Tale*, ii. 3. 96:

"It is yours;
And, might we lay the old proverb to your
charge,
So like you, 't is the worse."

10. *King John*, ii. 1. 137:

"You are the hare of whom the proverb
goes,
Whose valour plucks dead lions by the
beard."

Erasmus gives the proverb in his *Adagia* (see p. 55 above) thus: "Mortuo leoni et lepores insultant" (even hares insult a dead lion); and in *The Spanish Tragedy* (1588?) we find: "So hares may pull dead lions by the beard."

11. 1 *Henry IV.* i. 2. 132: "He [Falstaff] was never yet a breaker of proverbs; he will give the devil his due." See also *Henry V.* iii. 7. 127 below.

12. *Henry V.* iii. 7. 72. "Constable [to Dauphin]. Yet do I not use my horse for my mistress, or any such proverb so little kin to the business."

13. *Id.* iii. 7. 124:

"Orleans. Ill will never said well!

Constable. I will cap that proverb with 'There is flattery in friendship.'

Orleans. And I will take up that with 'Give the devil his due.'

Constable. Well placed. . . . Have at the eye of that proverb with 'A pox of the devil!'

Orleans. You are the better at proverbs, by how much 'A fool's bolt is soon shot.'"

We have here an allusion to the game of "capping proverbs," which was like that of "capping verses." For "fool's bolt" (a blunt-headed arrow) compare *As You Like It*, v. 4. 67.

14. 2 *Henry VI.* iii. 1. 170:

"The ancient proverb will be well effected, 'A staff is quickly found to beat a dog.'"

15. *Coriolanus*, i. 1. 209. See the passage, p. 44 above.

16. *Hamlet*, iii. 2. 359: "Ay, sir, but 'while the grass grows'—the proverb is something musty." The complete proverb

occurs in Whetstone's *Promos and Cassandra*, 1578: "Whyle grass doth growe, oft sterves the seely steede;" and the *Paradise of Daintie Devises*, 1578: "While grass doth growe, the silly horse he starves."

17. *Romeo and Juliet*, i. 4. 37:

"For I am proverb'd with a grandsire phrase:

I'll be a candle-holder and look on."

That is, one who holds a candle as an assistant, but does not join in the game or sport.

IV. *Saw*.—1. *Lucrece*, 244: "An old man's saw."

2. *Love's Labour's Lost*, v. 2. 932:
"And coughing drowns the parson's saw."

3. *As You Like It*, ii. 7. 156: "Full of wise saws and modern instances."

4. *Id.* iii. 5. 32. See p. 39 above.

5. *Twelfth Night*, iii. 4. 413: "A couple or two of most wise saws."

6. *2 Henry VI.* i. 3. 61: "Holy saws of sacred writ."

7. *Hamlet*, i. 5. 100: "All saws of books, all forms, all pressures past."

8. *Lear*, ii. 2. 167:

"Good king, that must approve the common saw,
Thou out of heaven's benediction comest
To the warm sun!"

The common form of the proverb was "Out of God's blessing into the warm sun!" that is, "Out of house and home!" There may be an allusion to this in Hamlet's "I am too much i' the sun" (i. 2. 67); that is, deprived of my right to the throne.

V. *Saying*.—1. *Two Gentlemen of Verona*, v. 2. 11:

"But pearls are fair; and the old saying
is,
Black men are pearls in beauteous ladies'
eyes."

Black here, as often in Shakespeare and his contemporaries, means of dark complexion; but in a book of Shakespeare quotations arranged under subjects (edited by a clergyman, thirty or more years ago), this passage is put under "Negroes."

2. *Measure for Measure*, ii. 2. 133:
"Why do you put these sayings upon me?"

3. *Love's Labour's Lost*, iv. 1. 121:
"Shall I come upon thee with an old saying?"

4. *Merchant of Venice*, ii. 9. 82: "Let's see once more this saying grav'd in gold" (the inscription on the golden casket).

5. *Id.* iii. 7. 36:

"The ancient saying is no heresy,
'Hanging and wiving goes by destiny.'"

6. *As You Like It*, iii. 2. 136: "Civil sayings."

7. *Id.* v. 1. 34: "I do now remember a saying: 'The fool doth think he is wise, but the wise man knows himself to be a fool.'"

8. *Henry V.* i. 2. 166:

"But there's a saying very old and true:
'If that you will France win,
Then with Scotland first begin.'"

9. *Id.* iv. 4. 73: "But the saying is true, 'The empty vessel makes the greatest sound.'"

Compare p. 122: "Hollow men," etc., and p. 153: "Nor are those empty-hearted," etc.

10. *Richard III.* ii. 4. 16: "Good faith, good faith, the saying did not hold"—referring to the proverb quoted in the speech that precedes: "Small herbs have grace, great weeds do grow apace." Mrs. Cowden-

Clarke does not quote this proverb, but she gives (p. 172) York's paraphrase of it in the same speech.

11. *Troilus and Cressida*, iv. 4. 15:

"'O heart!' as the goodly saying is—

'O heart, heavy heart,

Why sigh'st thou without breaking?'"

Passages from popular songs often became proverbial.

It will be seen that many of these quotations are not given by Mrs. Cowden-Clarke, some of the "proverbs" or "sayings" being merely alluded to by the poet, or given only in part, or not easily detached from the context, or otherwise unavailable.

Page 80. A fresh tapster. This was regarded as one of the most menial of employments, and is often the subject of contemptuous or sarcastic comment. Compare *As You Like It*, iii. 4. 34: "The oath of a lover is no stronger than the word of a tapster," etc.

Page 81. After execution, etc. That is, a judge sometimes regrets a sentence after it is too late.

Page 81. Surfeit. Compare pp. 87, 108, and 217.

Page 84. Aged honour cites, etc. That is, betokens or indicates.

Page 84. A young man married, etc. There is a pun in *married* and *marr'd*.

Page 85. In fancy's course. Here *fancy*, as often, means love.

Page 85. But not take in the mind. As often, *take in* is here synonymous with *subdue*. Compare *Coriolanus*, i. 2. 24: "To take in many towns," etc.

Page 86. "At hand," quoth pick-purse. A pickpocket is always prompt to see his opportunity. As Autolycus says (*Winter's Tale*, iv. 4. 700): "Every lane's end, every shop, church, session, hanging, yields a careful man work."

Page 88. Broker. Often used in a bad sense in Shakespeare's day; especially for a procurer or go-between. Compare *Hamlet*, i. 3. 127: "Do not believe his vows; for they are brokers, . . . implorators of unholy suits," etc. See also p. 178.

Page 89. A beggar's book. Buckingham's sneer at Wolsey.

Page 91. A lower place, etc. Compare p. 97: "Better leave undone," etc.; and p. 237: "Who does i' the wars," etc.

Page 92. All solemn things, etc. Explained by the context.

Page 93. *Assume a virtue*, etc. This passage has sometimes been criticised as suggesting hypocrisy; and it might be so understood if not interpreted by the context, to which the reader should refer if he is not familiar with it.

Page 94. *Calumny*. Compare pp. 98, 99, 146, 170, 174, etc.

Page 99. *Covering discretion*, etc. Referring to Henry's wild ways before he came to the throne.

Page 102. *Court'holy-water*. A proverbial expression for flattery; like the French "eau bénite de la cour."

Page 102. *Conceit*. The usual meanings in Shakespeare are conception, idea, imagination—not the modern "self-conceit."

Page 103. *The pregnant enemy*. The word *pregnant* in Elizabethan English often means, as here, "clever, ingenious, or artful;" as also "disposed, prompt, ready," and "clear, evident, or highly probable." Shakespeare uses it often in all these senses, but never with the usual modern meaning; and the same is true of *pregnancy* (cleverness) and *pregnantly* (clearly, evidently), each of which he has only once.

Page 104. *Degree*. Rank, nobility; as

repeatedly in the speech from which this passage is taken. Compare *Macbeth*, iii. 4. 1: "You know your own degrees; sit down;" *Othello*, ii. 3. 97: "Thou art but of low degree," etc. See also p. 232.

Page 105. *Distribution*. A good motto for the socialist! Shakespeare uses the word *distribution* only here and in *Coriolanus*, i. 9. 35.

Page 106. *The swift course of time*. For other references to *time*, see pp. 114, 115, 128, 133, 139, 190, etc.

Page 106. *Every lane's end*, etc. See on p. 86 above.

Page 107. *Every one can master a grief*, etc. Compare pp. 142, 181, and 182.

Page 108. *Every true man's apparel*, etc. *True man* was the familiar antithesis to *thief*. Compare p. 211 below, and many passages in the plays.

Page 109. *Easy it is*, etc. Because it is not so easily detected as if cut from a whole loaf. The proverb was often applied to cases like that in the play. *Shive* (slice) is used by Shakespeare (if he wrote this part of the play) only here.

Page 110. *Are angels vailing clouds*. This obsolete verb *vail* has been often confounded—sometimes by editors and critics

of Shakespeare—with *veil*. It means to lower or let fall (French *avalier*), and is used by the dramatist oftener than *veil*. The noun *vail* he has only in *Troilus*, v. 8. 7: "The vail [setting] and darking of the sun." The present passage is obscure, and has been much disputed. The most probable explanation is that it means "letting fall the clouds that have hidden or obscured the view of the *angels*."

Page 111. *Faults that are rich are fair*. Compare pp. 165 and 215.

Page 112. *Famine*, etc. "Hunger breaks stone walls," as another proverb (see p. 44) puts it (*Coriolanus*, i. 1. 210).

Page 113. *Our means secure us*. The *Proverbs* of 1847 has "mean secures," following Pope's reading. The sense would then be, "Our moderate condition is our security," or as Wright, who adopts that reading, explains it: "Things we think meanly of—our mean or moderate condition—are our security." But the early editions have "means," as mine and most others do. The meaning would then be: "The advantages we enjoy make us careless" (Schmidt), or, as Knight puts it, "The means, such as we possess, are our securities." The Cowden-Clarkes, in their

last edition, adopt "means," paraphrasing thus: "Our means render us over-confident or rashly trusting." *Secure* in this sense of "make careless and confident" is found elsewhere in Shakespeare; as in *Timon of Athens*, ii. 2. 185: "Secure thy heart;" and in *Othello*, i. 3. 10: "I do not so secure me in the error," etc.

Page 114. *Great men may jest*, etc. Compare p. 179: "That in the captain's but a cholerick word," etc. Both these are in two successive speeches of Isabella.

Page 117. *Hope is a curtal dog*. That is, one with a docked tail, such a dog being thought unfit for the chase. Compare *Comedy of Errors*, iii. 2. 151: "She had transformed me to a curtal dog, and made me turn i' the wheel" (reduced me to the menial condition of a turnspit).

Page 117. *To fear no colours*. A proverbial expression, meaning "to fear no enemy," the allusion being to military colours or standards. Compare Falstaff's jocular use of the expression in *2 Henry IV*. v. 5. 94: "Fear no colours; go with me to dinner."

Page 117. *Home-keeping youths have ever homely wits*. There is a play on

home and *homely* (not refined, uncultivated); as in Milton, *Comus*, 748:

"It is for homely features to keep home;
They had their name thence."

"Travel was the passion of Shakespeare's day—the excitement of those who did not specially devote themselves to war, discovery, or learning. . . . A spirit of inquiry was spread among the higher classes which made it an 'impeachment' to their age not to have looked upon foreign countries in their season of youth and activity" (C. Knight). In the same play (i. 3. 15) Panthino says to Antonio, in commending travel for Proteus (Antonio's son):

"[It] would be great impeachment to his
age
In having known no travel in his youth."

Page 117. *Hold or cut bowstrings*. Come what may; an allusion to archery.

Page 118. *To learn*, etc. *Learn* for *teach* was formerly good English.

Page 119. *He that a fool doth very wisely hit*, etc. The passage in the folio is evidently corrupt, the third line reading thus: "Seeme senseless of the bob." Some

modern editors read "Not to seem;" others, "But to seem." The meaning in both is essentially the same, but the latter is perhaps more Shakespearian. The sense then is: He whom a fool happens to hit well is very foolish unless he appears not to feel the rap.

Page 120. Happy man be his dole! May happiness be his lot!—found five times in Shakespeare. *Dole* in the sense of "dealing, share, portion" he uses elsewhere; as also in the sense of "dolour, sorrow."

Page 129. I have faced it with a card of ten. That is, with "as sure a card as ever won the game" (*Titus Andronicus*, v. 1. 100). Shakespeare has many other allusions to card-playing. The word *deck* (for a pack of cards) occurs in 3 *Henry VI.* v. 1. 44:

"But whiles he thought to steal the single
ten,
The king was slily finger'd from the
deck."

Page 134. Doth make, etc. The original text (1623) has "doth mock," and there is no good reason for changing it, as

some editors do. As Dr. Furness says: "The meat that jealousy feeds on is the victim of jealousy, the jealous man, who is mocked with trifles light as air."

Page 135. *Lovers break not hours, etc.* Compare p. 137: "Lovers ever run before the clock."

Page 136. *Let still the woman take, etc.* Foolishly supposed by some to have been suggested by Shakespeare's own marriage.

Page 137. *Foul redemption.* Illegal or disgraceful release or acquittal.

Page 138. *Let the world slide.* Compare *Taming of the Shew*, ind. 2. 146: "Let the world slip;" and 1 *Henry IV.* iv. 1. 96: "That daff'd the world aside, and bid it pass."

Page 145. *Men's evil manners, etc.* Compare p. 208. See also introduction, p. 46.

Page 147. *The desire that's glorious.* That is, "ambitious," as Mrs. Cowden-Clarke explains it in one of her few footnotes. Another is on p. 149 ("Men are not gods," etc.), where "men," as she says, "implies husbands."

Page 149. *Murder, though it have no tongue, etc.* "Murder will out." The

passage is a striking illustration of Mrs. Cowden-Clarke's remark in her preface, that Shakespeare sometimes "paraphrases some of our commonest proverbs in his own choice and elegant diction." Compare p. 95: "Blood will have blood," etc., and p. 113: "Foul deeds will rise," etc.

Page 150. *Nightingales answer daws.* Malvolio's contemptuous reply to the mischievous Maria when she is teasing him: "At your request! yes; nightingales answer daws!" The daw was reckoned a foolish bird. Compare 1 *Henry VI.* ii. 4. 18: "No wiser than a daw." In *Coriolanus* (iv. 5. 47) when the servant of Aufidius says to the disguised exile, "What an ass it is! then thou dwellest with daws too!" the Roman replies, "No, I serve not thy master."

Page 150. *Nature never lends, etc.* This passage, and that on p. 127 ("If our virtues," etc.) and that on p. 167 ("Spirits are not finely touch'd," etc.) are all from the same speech—one of the most admirable and most eloquent of those in which Shakespeare—one of the most "democratic" of poets, though Hazlitt, Walt Whitman, and others cannot see it—sets forth the primal duty of living for others.

Page 151. *No ceremony that to great ones longs.* That is, belongs; but *longs* is no contraction of *belongs*, as Mrs. Cowden-Clarke and other editors and commentators often print it. So *hest*, *fore*, *scape*, and sundry other words are often misprinted, though used by Shakespeare and his contemporaries in prose as well as in verse. *Scape* is used in prose on p. 221.

Page 152. *Nothing emboldens sin so much as mercy.* Sometimes true, of course, but not inconsistent with Portia's noble plea for mercy and the fine passage from *Measure for Measure* on p. 150 ("No ceremony," etc.) and others included in the present collection.

Page 153. *Nor are those empty-hearted,* etc. Those are not necessarily heartless who (like Cordelia, to whom this refers) are not loud and voluble in expressing their affection—which may be mere "hollowness," like that of her sisters.

Page 154. *One fire burns out,* etc. A proverbial saying which the poet uses elsewhere. Compare *Romeo and Juliet*, i. 2. 46: "Tut, man, one fire burns out another's burning;" *Julius Cæsar*, iii. 1. 171: "As fire drives out fire, so pity pity;" and *Two Gentlemen of Verona*, ii. 4. 193:

"Even as one heat another heat expels,
Or as one nail by strength drives out
another."

See also p. 160.

Page 159. One touch of nature makes the whole world kin. One natural trait is characteristic of all men; and, as the context shows (see p. 90), the trait referred to is "that they slight familiar merit and prefer trivial novelty." Grant White adds to this paraphrase a page or so in ridicule of the "sentimental twaddle" of the common perversion of the line into an exposition of "brotherhood among all mankind," while it is "one of the most cynical utterances of an indisputable moral truth, disparaging to the nature of all mankind, that ever came from Shakespeare's pen." That is clearly what *Ulysses*, into whose mouth Shakespeare puts it, means and enlarges upon in the rest of the passage; but quotations from the plays are often thus used to express a meaning, or shade of meaning, which is different from his, but it does not always imply a misunderstanding of the passage, and is not necessarily objectionable.

Page 160. Rights by rights falter. The original text has "fouler," which Mrs.

Cowden-Clarke retained, as Knight and a very few editors have done, explaining it as meaning lesser or inferior. It is generally agreed, however, that there is some corruption, and the "Cambridge" edition records no less than fourteen attempts at emendation, of which *falter* (suggested by Dyce) seems to me the best. If Shakespeare wrote "falter" (as the word was often spelt) it might easily be misprinted "fouler." *Rights by rights* is the full counterpart to *strengths by strengths*, and a verb is required to balance *fail*; and a verb is substituted in nearly all the emendations. Besides, when Shakespeare uses *foul* to express character or quality, it is always in the sense of wicked, disgraceful, corrupt, etc. He has "foul wrong" but never "foul right." To explain "fouler" as lesser, inferior, or weaker is a "trick of desperation" to defend a reading merely because it is the earliest one.

Page 161. *One sorrow never comes*, etc. "Misfortunes never come single." Compare *Hamlet*, iv. 5. 79:

"When sorrows come they come not single
spies,
But in battalions;"

Id. iv. 7. 164: "One woe doth tread upon another's heel," etc.

Page 164. *Proper deformity*, etc. *Proper* here, as often, means native or natural.

Page 165. *Plate sin with gold*, etc. Compare p. 215: "Through tatter'd clothes," etc.

Page 165. *But riches fineless*. Infinite riches. Shakespeare has *fineless* only here.

Page 167. *Steal by line and level*. If this was not a proverbial phrase, it was certainly an old and familiar metaphor, though I am not aware that any editor or critic has called attention to it. The *New English Dictionary* quotes Timme, *Calvin on Genesis*, 1578: "The deeds of men are to be examined by God's level and line," etc. In the present passage it is suggested to Stephano by the *line* from which they are stealing clothes. *Level* in this sense occurs nowhere else in Shakespeare.

Page 167. *Some kinds of baseness*. That is, of menial labour. *Baseness* is repeated in this sense a few lines below in the same speech; also in *Hamlet*, v. 2. 34, where "to write fair" (like a common scrivener or copyist) is called a "baseness."

Page 168. *Superfluity comes sooner by white hairs*. The rich are more likely to

"live fast" and to become prematurely old.

Page 169. *Some sins*, etc. The Bastard's extenuation of his mother's guilt.

Page 172. *Short summers lightly have a forward spring*. As Mrs. Cowden-Clarke notes, *lightly* here means "commonly, usually." It is the only instance of that sense in Shakespeare; but we find it as early as Wiclif (1380) and other old writers. Ray (1670) among his *Proverbs* has the punning one, "There's lightning lightly before thunder."

Page 172. *Sweet love*, etc. Compare "The course of true love never did run smooth" (p. 182).

Page 173. *Being so allowed*. That is, acknowledged; as often in Shakespeare.

Page 174. *Travellers ne'er did lie*, etc. Separated from the context this seems to mean that travellers' tales are not so incredible as they are often supposed to be; but the speaker is referring to something that has just occurred which, to those who had not seen it, would seem far more marvellous than anything ever reported by travellers. For "travellers' lies," compare p. 84.

Page 175. *Tender youth is soon sug-*

gested. That is, tempted (to sin); the most frequent sense of the word in Shakespeare. Compare *Richard II.* iii. 4. 75:

“What Eve, what serpent, hath suggested thee

To make a second fall of cursed man?”

Page 177. To die, etc. Explained by the context.

Page 178. To be slow in words, etc. Here also (as in the note on p. 174), the context explains what is said. Speed has put it down in his catalogue of a woman's “vices;” and Launce exclaims: “O villain, that set this down among her vices! To be slow in words,” etc.

Page 178. There is no love-broker, etc. See note on p. 88 above.

Page 179. To play at cherry-pit. A game in which cherry-stones were pitched into a small hole. Compare the proverb about the need of a long spoon in feeding with the devil; to which we have an allusion in *The Tempest* (ii. 2. 102), where Stephano, when on the point of giving Caliban a drink from his bottle, says: “Mercy, mercy! This is a devil, and no monster! I will leave him; I have no

long spoon." In not a few other instances, Shakespeare alludes to a familiar proverb without quoting it in full. See, for instance, on the reference to "the poor cat i' the adage," p. 283; and Hamlet's "while the grass grows" p. 286. Compare also p. 290 above.

Page 180. *Thoughts are no subjects.* "No real existing things" (Schmidt).

Page 181. *To be a well-favoured man*, etc. One of Dogberry's sage sayings, as few readers will need to be reminded. A friend jocosely suggests that Dogberry is half right, since good *elocution* and good *writing* (in the literary sense) are often natural gifts rather than acquired by education.

Page 183. *And raught not. Raught* is the old past tense of *reach*.

Page 186. *The word of a tapster*. See on p. 80 above. Tapsters had the reputation of cheating their customers.

Page 190. *Though gold bides still*, etc. The passage is evidently corrupt as printed in the folio of 1623, and has been variously emended. The allusion is to the touchstone as used to test gold, and occurs in Shakespeare at least ten times. Compare *Richard III.* iv. 2. 8:

"Ah, Buckingham, now do I play the touch,
To try if thou be current gold indeed!"

Page 191. *To be a little vain.* That is, "false," or deceitful, as Mrs. Cowden-Clarke notes.

Page 191. *To alter favour ever is to fear.* "To change countenance and deportment" (Mrs. Cowden-Clarke). For this sense of *favour* compare *Proverbs*, xxxi. 30.

Page 193. *The better act*, etc. A passage that can hardly be understood without reference to the context.

Page 196. *The devil rides upon a fiddlestick!* A proverbial expression, which Schmidt thinks may mean "Here we have a pretty sight! this is wondrous sport!" The Cowden-Clarkes (in their edition of Shakespeare) say that it "had its origin in the Puritans' denouncement of music and dancing."

Page 196. *The latter end of a fray*, etc. An example of a construction—a form of "chiasm," so called—found occasionally in other writers of the time, but particularly in Shakespeare, who uses it more than forty times. Compare *Macbeth*, i. 3. 60:

"Speak then to me, who neither beg nor
fear

Your favours nor your hate";

and *Id.* ii. 3. 48:

"Tongue nor heart

Cannot conceive nor name thee!"

In *Midsummer Night's Dream*, iii. 1. 113, 114, five verbs are followed by five nouns; and in *Antony and Cleopatra*, iii. 2. 15-18, we have six nouns and six verbs. Often the order of nouns and verbs is irregular: as in *Lucrece*, 615, 616:

"For princes are the glass, the school, the
book,
Where subjects' eyes do learn, do read,
do look."

Page 196. Two stars . . . in one sphere. An allusion to the Ptolemaic astronomy, according to which each planet was fixed in a hollow crystalline sphere by the motion of which it was carried in its course. Compare *Hamlet*, iv. 7. 15: "As the star moves not but in his sphere," etc.

Page 198. There are few die well, etc. Because they are unprepared for death.

Page 200. Things ill . . . bad success. Shakespeare often uses *success* in

its original sense of issue or result (that which *succeeds*, or follows), whether good or bad. Thus we find "good success," "vile success," "dangerous success," etc.

Page 203. *The elephant hath joints*, etc. It was an old notion that the animal had no joints in his legs. Compare *All Fools*, 1603: "I hope you are no elephant, you have joints," etc. Sir Thomas Browne discusses the matter soberly in his *Vulgar Errors*.

Page 204. *The gods . . . peevish vows*. The usual, if not the only meaning of *peevish* in Shakespeare is "silly, childish, thoughtless." Compare *Richard III.* iv. 4. 417: "And be not peevish found in great designs," etc.

Page 208. *'Tis fond to wail*, etc. It is foolish, etc.—the usual meaning of *fond* in Shakespeare. Even in the sense of "loving, tender" it often involves the idea of foolishly doting on the person or object.

Page 208. *The abuse*, etc. Here, as in the great majority of instances in Shakespeare, *remorse* is pity or mercy—as still in *remorseless*.

Page 208. *The evil that men do*, etc. See p. 46 above; and compare p. 145: "Men's evil manners," etc.

Page 211. *'Tis gold*, etc. For *thief and true man* see on p. 108 above.

Page 212. *Triumphs for nothing*, etc. See on "The latter end of a fray," etc., p. 196 above.

Page 215. *The worst is not*, etc. Because, as Edgar says immediately before this, "And worse I may be yet." There is a more hopeful view in what Ross says in *Macbeth*, iv. 2. 24:

"Things at the worst will cease, or else
climb upward

To what they were before"—

where, as here, "the worst" refers to what now *seems* the worst.

Page 217. *The sweetest honey*, etc. Compare *Sonnet* 102. 12: "And sweets grown common lose their dear delight." See also on *Surfeit*, p. 81.

Page 222. *Virtue cannot live*, etc. "Emulation" here, as generally in Shakespeare, means envy or jealousy. Compare p. 224: "Virtue itself scapes not calumnious strokes."

Page 223. *Virtue and cunning*, etc. "Cunning" here, as Mrs. Cowden-Clarke notes, means "knowledge, skill," as very often.

Page 225. Words are very rascals, etc. There is some quibble on the word *bonds* in this passage, but it has not been clearly explained.

Page 225. When it doth tax itself. That is, reproach or disparage itself. The point of the remark is evident from the simile that follows (referring to the black masks worn by ladies in the theatre):

“As these black masks
Proclaim an enshield [shielded] beauty ten
times louder
Than beauty could display’d.”

Page 226. Setting it up to fear the birds of prey. That is, to frighten them; a common “causative” use of *fear*. Compare *Taming of Shrew*, i. 2. 211: “Fear boys with bugs” (bugbears), etc.

Page 226. What king so strong, etc. Compare the passages on slander, pp. 98, 99, 170, 174, 271, etc.

Page 227. The fairest grant is the necessity. The necessity of the demand is the best reason for granting it.

Page 228. Wit, whither wilt? A very common proverbial expression, the point of which has never been clearly explained. “It was much in use when any one was

either talking nonsense or usurping a greater share in conversation than justly belonged to him" (Steevens). In Heywood's *Royal King* the Captain, in response to the question, says, "Wit will to many ere it comes to you"—which Furness thinks may throw some light on the obscurity of the phrase.

Page 228. *Will you take eggs for money?* Will you let yourself be duped? An egg was a synonym for anything worthless. Compare *Coriolanus*, iv. 4. 21: "Not worth an egg."

Page 232. *By sick interpreters—once weak ones*, etc. Here *once* means "sometimes" (Mrs. Cowden-Clarke).

Page 232. *When degree*, etc. For *degree* see on p. 104 above.

Page 236. *When good will is shew'd*, etc. Compare what Theseus says of the clown actors in *Midsummer Night's Dream*, v. 1. 90, when Hippolyta expresses her fear that the play will be ridiculous:

"Our sport shall be to take what they
mistake;
And what poor duty cannot do, noble
respect
Takes it in might, not merit;"

that is, judges it by the ability of the actors, not by its intrinsic merit.

Page 237. *Who does i' the wars*, etc. Compare p. 91 ("A lower place," etc.) and p. 97 ("Better leave undone," etc.).

Page 237. *Women*, etc. "It should be borne in mind that it is Octavius Cæsar who says this; and, indeed always, in quoting Shakespeare for the purpose of applying his axioms, it should be remembered to what characters he assigns their utterance" (Mrs. Cowden-Clarke). See also pages 45-49 above.

Page 238. *Weariness*, etc. Compare the King's speech, 2 *Henry IV.* iii. 1. 3-30.

Page 238. *Seel our eyes*, etc. Here "seel" is not an old spelling of "seal" (often substituted by careless editors) but an obsolete word of wholly different derivation. It was a term in falconry for closing the eyelids by passing a fine thread through them; this was done to hawks until they became tractable. Shakespeare uses the word four times. It needs explanation because "seal" makes perfect sense, and the words are easily confounded by persons unfamiliar with archaic English.

Page 240. *When sorrows come*, etc. See on p. 161.

Page 242. *Your date*, etc. That is, it is better before you have eaten it than afterward. Compare the context.

Page 245. *Not gross to sink*, etc. Compare *Comedy of Errors*, iii. 2. 52: "Let Love, being light, be drowned if she sink."

Page 245. *An oven that is stopp'd*, etc. Another example of "chiasm." See on p. 196: "The latter end of a fray," etc.

Page 249. *True men*. See on p. 108: "Every true man's apparel," etc.

Page 254. *A painted cloth*. Alluding to the mottoes or maxims often put on the hangings of painted canvas used in the cheaper class of houses instead of tapestry. Compare *As You Like It*, iii. 2. 291: "I answer you right painted cloth, from whence you have studied your questions."

Page 256. *A little harm*, etc. Compare the sophistical plea of Bassanio in *The Merchant of Venice*, iv. 1. 215: "To do a great right, do a little wrong," etc.

Page 257. *For princes*, etc. For the construction, see p. 308 above.

Page 260. *Time's office is to fine the hate of foes*. Some critics take *fine* to mean "refine, soften;" others as meaning "to bring to an end," which seems to me preferable.

Page 261. *True grief is fond*, etc. Here *fond* means foolish, as on p. 208: "'Tis fond to wail," etc. We have another example in "*fond beggar*," p. 254.

Page 262. *'Tis double death*, etc. Here, as in other of the longer quotations, we have a succession of single-line and two-line "proverbs." See preface, p. vii. In the last line *confusion* means ruin or destruction, the most frequent sense in Shakespeare.

Page 265. *Moë*. More; used by Shakespeare more than thirty times, but only with plural or collective nouns; often changed to *more* in modern editions. In the present passage, as in certain others, the rhyme requires it.

Page 266. *Nature's bequest*, etc. Compare *Measure for Measure*, i. 1. 37: "Nature never lends," etc.

Page 266. *Leese*. Lose; an obsolete word used by Shakespeare only here.

Page 269. *Loathsome canker*. That is, the canker-worm. Compare pp. 125 and 176. See also *Sonnet* 70: "For canker vice the sweetest buds doth love."

Page 270. *The rose looks fair*, etc. Shakespeare prized the rose more for its fragrance than for its beauty, contrasting

it several times with the odourless wild rose—the “canker,” as in the lines that follow the present quotation:

“The canker-blooms have full as deep a dye

As the perfumed tincture of the roses,
Hang on such thorns, and play as wantonly

When summer’s breath their masked buds discloses;

But, for their virtue only is their show,
They live unwoo’d and unrespected fade,
Die to themselves. Sweet roses do not so;

Of their sweet deaths are sweetest odours made.”

In *Much Ado* (i. 3. 28) Don John, referring to his brother, says: “I had rather be a canker in a hedge than a rose in his grace.” The preservation of the fragrance by distillation after the rose is dead is referred to again in *Sonnet 5*:

“For never-resting time leads summer on
To hideous winter and confounds him there;

Sap check’d with frost and lusty leaves quite gone,

Beauty o'ersnow'd and bareness every-
where.

Then, were not summer's distillation left,
A liquid prisoner pent in walls of glass,
Beauty's effect with beauty were bereft,
Nor it nor no remembrance what it was."

Then follow the lines quoted on p. 266.
See also the equally beautiful passage on
virginity in *Midsommer Night's Dream*, i.
1. 55:

"Thrice blessed they that master so their
blood,
To undergo such maiden pilgrimage;
But earthlier happy is the rose distill'd
Than that which withering on the virgin
thorn
Grows, lives, and dies in single blessed-
ness."

Page 272. *That love is merchandis'd*,
etc. Treated like an article of merchan-
dise which one boasts of possessing;
vulgarised by the publicity given to it.
Compare *Love's Labour's Lost*, iv. 3. 239:

"Fie, painted rhetoric! O, she needs it
not;
To things of sale a seller's praise be-
longs."

Page 274. *Vow, bond, nor space*, etc. Another instance of "chiasm." See on page 196: "The latter end of a fray," etc.

ADDENDA

Page 80. *A cheveril glove*. Made of *cheveril*, a soft kid leather. The sentence that follows the passage explains it: "How quickly the wrong side may be turned outward!" Compare *Henry VIII.* ii. 3. 32: "Your soft cheveril conscience . . . if you might please to stretch it;" and *Romeo and Juliet*, ii. 4. 87: "a wit of cheveril that stretches from an inch narrow to an ell-broad."

Page 113. *A curst cow*. This *curst*, though derived from *curse*, was used in senses now obsolete; as shrewish, waspish, vixenish, and (when applied to beasts) vicious, fierce, etc. In the *Winter's Tale* (iii. 3. 135) bears are said to be "never curst but when they are hungry." The word occurs often in *The Taming of the Shrew*, and elsewhere of the same type of women. It is always spelt *curst* in this sense. *Cursed* in the ordinary sense is generally dissyllabic.

Page 116. *A good familiar creature*.

For this obsolete sense of created *thing*, compare 1 *Timothy*, i. 4: "every creature of God" (referring to "meats," etc.); Bacon, *New Atlantis*: "God's first creature was light," etc.

Page 153. *Reverbs*. The only instance of the word in Shakespeare—or elsewhere, I believe. He has *reverberate* three times.

Page 154. *Sir priest*. Not used merely in antithesis to *Sir knight*, but a common titles of priests; as in *As You Like It*, iii. 3. 43: "Sir Oliver Martext;" *Twelfth Night*, iv. 2. 25: "Sir Topas the curate," etc.

Page 161. *His inheritor*. The neuter *its* was just coming into use in Shakespeare's day. The only instance in this collection of "proverbs" is from the *Winter's Tale*, i. 2. 151 (p. 120 above). The only instance in the Bible is in *Leviticus*, xxv. 5, where the edition of 1611 has the old plural *it* ("it own accord") which occurs in Shakespeare fifteen times, while *its* (or *it's*) is found only ten times.

Page 166. *Most false imposition*. Schmidt, in his *Lexicon*, explains *imposition* here as "imposture," but no example of that sense has been found before 1672. It is clearly used, as in at least six other pas-

sages in Shakespeare, to mean something *imposed*, enjoined, ordered, or attributed. Compare *Merchant of Venice*, i. 2. 114: "Your father's imposition depending on the caskets," etc.

Page 202. *Glistering*. Not a misprint for "glistening," as some might take it to be—a word not used by Shakespeare or Milton. Both have *glitter*.

Page 210. *Estridge*. Like *estrich*, an old form of *ostrich*.

Page 238. *Resty sloth*. Too fond of *rest*, torpid; as in *Sonnet 100*: "Rise, resty Muse."

Page 272. *Lilies that fester*, etc. A line found also in *Edward III.* ii. 1, a scene that some critics ascribe to Shakespeare.

Page 275. *Pluto winks*. Shuts his eyes; goes to sleep; as often in Shakespeare.

END

